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COVER ILLUSTRATION

- MURAL—"Our City Streets"
by Dennis Jr. High School Boys
Richmond, Indiana
Eli Walls, Teacher

SEPTEMBER 1947

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September, 1947/vol. 49 no. 1

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12TH ANNUAL NATIONAL CERAMICS EXHIBITION

The 12th annual National Ceramic Exhibition will be held at the Syracuse Museum of Fine Arts, Syracuse, New York, from November 9 through December 7, 1947, and will again be sponsored jointly by the Syracuse Museum and the Onondaga Pottery Company of Syracuse. The exhibition will open with a preview on Saturday evening, November 8, with the annual Ceramic Forum in the Museum on the Sunday following.

Entries, consisting of pottery, ceramic sculpture and enamels, will be received between the dates of September 22, 23 and 24 (inclusive) at the Syracuse Museum and at the following regional centers; The Cooper Union Museum in New York City; the Cleveland Museum of Art; the San Francisco Museum of Art; the Los Angeles County Museum of History, Science and Art; and the University of Georgia, Athens, Georgia. Ceramists are asked to send or deliver their entries to the center nearest them.

As the Syracuse Museum finds that more and more leading sculptors are turning to a ceramic medium, at least one sculptor will be included on each Regional Jury as well as on the Final Jury of Awards in Syracuse.

Serving on the latter will be Ivan Mestrovic, the well-known Yugoslav sculptor, who is now in charge of the sculpture department of Syracuse University; Carl Walters of Woodstock, New York; and Henry Varnum Poor of New York City as Chairman. R. Guy Cowan of the Art Council of the Onondaga Pottery Company will act as Advisor.

Carl L. Schmitz, Secretary of the National Sculpture Society, will be Chairman of the New York Jury, with William Soini of New York and William W. Swallow, ceramic sculptor of Allentown, Pennsylv-

vania. Siegfried Weng, Director of the Dayton Art Institute, will serve as Chairman of the Cleveland Museum Center, with Thelma Frazier Winter, ceramic sculptor, and Don Schreckengost, Art Director of the Homer Laughlin China Company; Prof. Earl McCutchen of the University of Georgia art faculty will be Chairman of the Jury in Athens, Georgia, with Julian Harris, the sculptor who holds the commission for the Stone Mountain work, and Kenneth Smith, Art Director of the American Art Clay Company of Indianapolis, Indiana.

Reginald Poland, Director of the Fine Arts Gallery of San Diego, California, will be Chairman at the Los Angeles Museum. Sargent Johnson will be the sculptor member of the Jury at the San Francisco Museum of Art, with other California regional jury personnel to be announced.

The 12th Ceramic National circuit is nearing completion, with the first booking, in January 1948, at the Cleveland Museum of Art, followed by bookings at the Columbus Gallery of Fine Arts, the Toledo Museum of Art, the William Rockhill Nelson Gallery of Art, Kansas City, Walker Art Center, Minneapolis, the Detroit Institute of Arts, the Baltimore Museum of Art, with a special booking at Marshall Field's in Chicago in connection with the annual convention of the American Ceramic Society.

\$100 prizes have been offered by the American Art Clay Company, B. F. Drakenfeld and Company, Ferro Enamel Corporation, Hanovia Chemical and Manufacturing Company, the Homer Laughlin China Company, the Onondaga Pottery Company, and the United Clay Mines Corporation (with other prizes to be announced).

Final conditions with full instructions will be mailed to ceramists in the United States and Canada on September 1.

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OPENING OF SCHOOL

Felix Payant

● The opening of the school year means renewed opportunity. Those whose life work is in education must again realize the great responsibility towards the individuals attending school, to society and to the very way of life. It is not too much to expect that education be keyed to the here and now. Much has been learned about the psychology development of the individual and his adjustment to the society in which he must live and should play a constructive role. What goes on in schools which are atuned to this idea is quite a different thing than what went on in the formal schools of long ago; or not so long ago.

The great need, here and now, for world understanding and a working democratic attitude towards our fellow man the world over will of necessity change old time procedure; in what is taught and how teaching is done. The very attitude of educators on all levels and in all regions must be colored by the great need for a better and better understanding and appreciation of various peoples and social groups in any one community as well as over the whole world. It would seem that one of the greatest needs at this time is a more sympathetic attitude towards each other. There is no better way to arrive at this attitude than through the things which are taught as well as how they are taught.

It seems high time that educators understand that we are concerned most with the proper growth and development of persons who can take their places in a world where mutual understanding and cooperation are the major need at the moment. Those subjects or teaching areas which lead to this feeling for worldwide understanding can not be neglected. Nor can an understanding of how individuals learn and grow can be ignored if the schools and teachers are to fulfill the responsibilities which society has placed in their hands.

More and more, it is being realized that the innermost feelings of an individual has much to do with his attitudes and behavior. We know now that any school must take into consideration the emotional make-up of its pupils if it pretends to be educating the whole individual. Too long have we treated young children as tho they had no emotions and were little more than some sort of machines whose memories and ability to follow were given most attention. Today education which ignores the basic facts that the emotions are a

major factor in learning and living can not be considered adequate. Here is where the arts may help.

No program for growing children can live up to the standards of sound education if it completely ignores the arts. The very conduct of a class group implies that the arts take a vital place. If we are to live lives in the most useful way and live in the fullest way the arts must take an important place. Teachers of small children can no longer be considered satisfactory if they do not have the attitude and understanding of the arts. There are still cities and teachers who still struggle with discipline problems and spend most of the class time enforcing a military attitude towards the growing children in the groups they have been given to help. It is little wonder that teaching facts and abstract formulas are difficult and that discipline and truancy run riot when the very first principles of educational psychology and social understanding are not understood. It takes far too long for many educators to learn that our first consideration is the proper development of fine persons rather than the memorizing of long list of facts. Any educator should know that education is a leading out process, an unfolding process and not merely a pouring-in trick or a compressing into certain set forms. Life does not go that way especially with young children. The sooner we understand the development of personality, how education takes place the sooner we can expect that juvenile delinquency, truancy and disciplinary problems will decrease if not completely disappear. The creative arts with their close relation to the individual can do much and in fact are a basic requirement to education. Teaching all subject from a creative approach is important. We must place a premium on initiative and originality if we are to bring learning in our classes to its best. And most important of all we do need educators from top to bottom who are, themselves, creative persons.

While education is recognized as a creative process there is a need for more teachers, principals and superintendents who are creative thinkers and doers. Certainly the teachers who have the arts to teach have a big job not only to see to it that there is something of the arts in the lives of all pupils. The lack of creative feeling in most formal schools throughout the country is amazing. Here is a big job for the art minded people to tackle this year and at the beginning of the school year in particular.

Mrs. Hoff says that the teacher learns her best lessons from studying the child himself. Some time for free expression should be a part of every art program.

MORE *Art* IN PUBLIC SCHOOLS

• Consideration of some way to promote more creative art in the schools seems timely. In many schools of today, projects have taken over the art room to the extent of crowding out self-expression, or the personal element which is the very core of art. Some attempt should be made to protect the personal element in school art, even if art has to make a fresh start in the form of a club or special art class. It is in the hope of suggesting possibilities for promoting and sustaining interest in just such a class that the opinions expressed in this writing are offered. These opinions were formed from the pleasant experience of teaching children in the Saturday classes of the Museum Art School of Portland, Oregon, where creative teaching is permitted the freedom necessary for teaching each child to learn to think of and work out his own ideas.

If the new club or special art class is to fulfill its purpose, it will be devoted exclusively to freehand drawing, painting and modeling, entirely independent of projects and demands from other classes. The class will be comprised of children who have special talent, it is true, but, more important still, children who enjoy art. This latter qualification would include more readily the sensitive child whose talents may be unrecognized but who especially needs art, be he the shy, asocial child or the aggressive troublemaker. Often it is the child whose work is too sensitive to win instant approval who later on produces art far richer than his more skillful classmates. A class so chosen on the basis of "liking-to-do-art," rather than on talent alone, and taught for the purpose of helping each student to express his own personal feelings and ideas in art, will be a happy, exciting adventure to the children and a worthwhile undertaking for the teacher.

It would seem a better investment in the interest of the school to give the class an hour of its time once a week than to relegate their special art to the position of an after-school-club—that is, of course, if the right teacher can be found to make a lively go of it. Such a class would afford the student weak in his studies the one opportunity of the week to participate during school hours in something he likes to do. Under proper encouragement, he may gain enough self-confidence to brighten his outlook, and the hour in art will have been far more worthwhile than if it had been spent in more study. So, if the class is a success and a joy to the children, as it should be, it is bound to give worthwhile returns to the school staff, even to the extent of producing a change in attitude among those students who dislike school because of difficulties in their studies.

It is also important to furnish the children with sufficient materials: charcoal, poster paints, transparent water colors and clay.

The paper should be large enough (approximately 19"x25") to permit the greatest freedom in muscular control in all drawing and painting. Strathmore charcoal paper is preferable for charcoal drawing and can be used also for water colors. Newsprint is sufficient for poster paints.

By CLEMENTINE E. HOFF
Portland Art Museum Staff

Clay should be available wherever brickyards exist. It is kept moist in a tightly covered galvanized garbage can or stoneware pickle crock with a damp cloth directly over the clay. When the clay begins to dry out, the cloth and clay are again dampened with water. Even clay that is thoroughly dry can be re-conditioned by breaking it into small lumps and wetting it down with water. As the clay can be used again and again in this way, it is an economical material, as well as being an excellent modeling clay of high quality and of proper body that even the youngest child can manage.

No matter what the physical equipment may be, it is the personal side of teaching that is of the first importance. Teaching art to children is a privilege as well as a responsibility. It is a privilege that rewards the teacher with confidential glimpses into child-life and its busy-ness in discovering new things of wonder in old mundane matters that adults too often take for granted. In order to gain insight into a child's world it is up to the teacher to earn the confidence of the child and to respect the personal nature of the trust.

Just how a teacher can earn the confidence of each child in a class is a question that only the teacher can answer for herself, because she will find all success depends upon her own love for all peoples, her love of life and her ever present curiosity toward both. Without that love and curiosity she will be a failure no matter how great is her understanding of art; she will become confused with the complexities of teaching, or out of self-defense she will simplify the complexities with formulas to fit her convenience and become a theorist or despot, but in neither case will she be a successful teacher. On the other hand, if she does have within her own personality that spark of alertness and response to her students, she will have a foundation for true understanding and good teaching, and she will grow and grow with each group of children who come to her. She will eagerly search each child for a way to understand him and gain his confidence, but her eagerness to do so will be tempered with consideration and imaginative patience.

It is because these very qualities of affection and curiosity play so important a part in teaching art, that even the inexperienced teacher, with little or no training, can hope to achieve some measure of success. If she is sensitive and willing to follow a child's mind into the recesses of his logic or fancy and to take delight therein, there is much she can do, as some inexperienced teachers are proving in their excellent work.

The important principle in teaching art is to help the student express his own ideas. There are ways the inexperienced teacher can do this, if she will remember at all times that it is her place



SELF EXPRESSION IS THE VERY CORE OF ART

to help the child help himself and that it is not the teacher's place to tell a child *how* to do his painting. Technique is actually only a tool. In considering the importance of technique, a person should examine its purpose, and if he does, he will find that technique serves as a means whereby the artist can best say that which he has to say. But if the artist has nothing personal to say, the so-called technique is only an empty style or formula, which alone can not make good art. A student's preoccupation with a formula for painting is bound to prevent his own real thinking or deep feeling from entering his work, so it is far better for a teacher to be concerned first, last and always with the student's thoughts and feelings that he is putting into his work.

To be a good listener is especially important if a teacher is working with children below ten years of age. She will then avoid the sad error of walking up to eight-year old Johnnie's work saying, "What a fine dog!" when really his whole heart and soul have been engaged in trying to make a cow.

In order to understand the child's point of view, so as to give help relative to the child's problems, it is well to consider the ways his logic differs from an adult's, and to remember that his concept changes with his age.

Roughly speaking, up to the age of 4 or 5, the child scribbles and delights in the motor activity of it. In other words, the muscular motion of it is fun. The smaller the child, the bigger he likes his tools, wide brushes and big sheets of paper. Poster paints fascinate him. He deliberately selects his color and the place to apply it. His face reflects delight in the colors and satisfaction in seeing them go onto his paper. He loves variety and he loves repetition. He paints fast slashes of color and slow deliberate lines; he paints dots of color and circles 'round and 'round. Then some happy day he sees something in his scribbles, as did one three-year old girl who squalled with delight and pointed to the many circles on her paper. "Clouds!" she said. Thus for her was born one rudimentary beginning of the concept, because in her next painting session, she planned ahead to make clouds. Another natural beginning, sometimes preceding the one of recog-

nizing accidental forms, takes place when the child tells what he is painting even though there is no intelligible representation of it in his work.

Around four or five, the child is full of ideas and stories, and if he feels the teacher is his friend he wants to tell all about them. But the teacher must watch the painting as it progresses in order to understand the story, because likely as not, the forms will be incomprehensible if considered out of context of the story, and also because as the painting progresses, there is likely to be an active element in the change of time.

This change of time and its treatment marks one of the differences between the child's approach and the adult's. Whereas the adult would express the passing of time in only one of its phases, not so the child. For him the present becomes the past and a new present is painted over the old. In the words of one child. "It is daytime. Now it is growing dark. I must put black on the road so it won't show up, because it is dark now." The child is not consciously concerned with self-expression but is play-acting. Nevertheless, his play-acting with paint is creative, and often it is colorful, and rhythmical and poetic. Of course, in the end, the meaning of the painting is lost, and it is sad to see that which was beautiful and thoughtfully painted covered over with the black paint of night, or the white paint of snow, or to see a bright red dress covered with a snow-suit of brown. It is an exciting experience though, to behold such a drama take place. It is like the dance. One has to see it in the process of development in order to appreciate it.

By the time the child has reached six or seven, active story-telling with changes in time and weather has dropped out of his painting considerably, but it may appear occasionally even as late as eight years in the work of an imaginative child.

Even though story-telling is no longer of primary importance to children from six to nine or ten, they still paint from their subjective feelings and knowledge of the world around them as they know it to be rather than as it looks. A child of that age may want to describe a whole house on paper and therefore makes

an "X-Ray" drawing showing every room of the house without hindrance of the outside wall. He knows the wall is there, and he knows a house can't look like that, but how else can he achieve his purpose?

Or, instead of drawing more than he can see, the child may draw less than he can see, for the sake of emphasis. For instance, one child drew the pitcher in his baseball game throwing the ball with a great deal of action. He gave the pitcher only one arm—not because he didn't know the pitcher had two arms, but because only the throwing arm was important. For the same reason of emphasis, the young child may enlarge certain parts of his work to express a feeling of action, as did the youngster who portrayed himself playing football and remarked about his work, "My foot is big because I'm going to kick the ball real hard!" Also for the sake of emphasis, the child may draw the important people in his work larger than the others.

No matter how peculiar children's figure drawings may appear to a literal-minded adult, to an artist their drawings often seem excellent, in that the children generally succeed in making the portrayed figure do what he is supposed to be doing, rather than making only an anatomically correct figure. In good drawing of any kind, the "doing" is more important than perfect parts.

Because the student will develop naturally from one stage to another when he is ready, it seems of utmost importance to help him be a successful child, happy in expressing himself in terms of his own development, rather than to force him into the next stage prematurely. So when a child of seven or eight paints his sky with a narrow strip of blue at the top of his page, leaving a blank area between it and the horizon, I don't request him to lower his sky to the horizon. When he is ready to see the sky that way, down it will come. Often children of that age are told in public school to paint their skies way down, and then in our school on Saturdays they explain their distress. "But the sky isn't way down!" they say. When I ask them what is between the sky and the ground, they may say, "It is nothing," or an occasional child will say, "Air," but in no case is it sky to them. So I advise them to draw the sky as it seems to them and add, "Sometimes the sky seems lower than at other times. Look at the sky whenever you are out of doors and notice the color of it. See how it changes from day to day. On the next clear, sunny day, see what color the sky is straight above your head and then see how it changes as it comes down." After seeing a clear sky again, their painted ones may come down and possibly with variations in color, but that is not always the case, because until they are ready to see the sky in those terms it will stay up. Personally, I think there is a good deal to be said in favor of the child's way of seeing the sky so high above and different from the air around us. So why rush him from one point of view, so reasonable as that, to another one no more true?

However, when I feel a child limits his means of expression by repeating a way of drawing time and again until his work becomes stereotyped, I do try to broaden his scope by asking him questions that will stimulate his imagination. For instance, when a child repeatedly draws a house on the bottom edge of his paper, and by that procedure limits the possibilities of his theme by the incomplete feeling for space, I try to ask questions of him that will enrich an otherwise trite theme. In such an approach the following conversation might take place:

"I see by the fine smoke coming out of the chimney that people live in your house. How many people live there, would you say?" I ask Jimmy. "Oh, about ten, I guess," the child may answer. "How do they all live in such a small house!" I ask in surprise. "They are not all home in the day time. The father and big brother go off to work in the morning," Jimmy explains. When Jimmy mentions these two occupants, I see a way of using them to get Jimmy to think in terms of space, so I ask, "Well, what if the big brother has such a fine breakfast some day, he forgets to take his lunch box with him and remembers it after the front door shuts. He will have to go to the back door to get in again, but how can he get around to the back! There is no grass nor ground to walk on!"

At any point I see ideas perking in Jimmy's mind, I stop immediately.

If the conversation is a success, the child will have begun thinking of the house as a particular one, even though it remains imaginary, and he will have begun thinking in terms of space by considering and painting what the ground is like around the house, with even a tree here or there, or a garden maybe. The trite theme then will have been enriched.

By understanding the thoughts, feelings and logic of children below 10 years of age, and being able to talk with them as well as to them, the teacher will have the best background for teaching older children. Though their problems may seem to call for a more direct approach, the teacher will still have to exercise ingenuity to stir the older children's creative powers.

At 10 or 11, the child is still creative and, under the right direction, will continue to be. However, his logic is beginning to change because his observations are beginning to be based more on sight than on the sensations of touch, sound, smell and movement. The average visual-minded adult can understand the work of this age more easily and is more apt to tell the child what to do. As the child is no longer as self-reliant as before, he may listen too much to the suggestions of adults and become more and more dependent upon other people thinking for him, until he can no longer work without a formula to direct him. It is important, therefore, for the teacher to help the child keep his self-confidence and to assure him of the importance of having an idea in mind before he begins work, and of working from his own feelings involved in that idea.

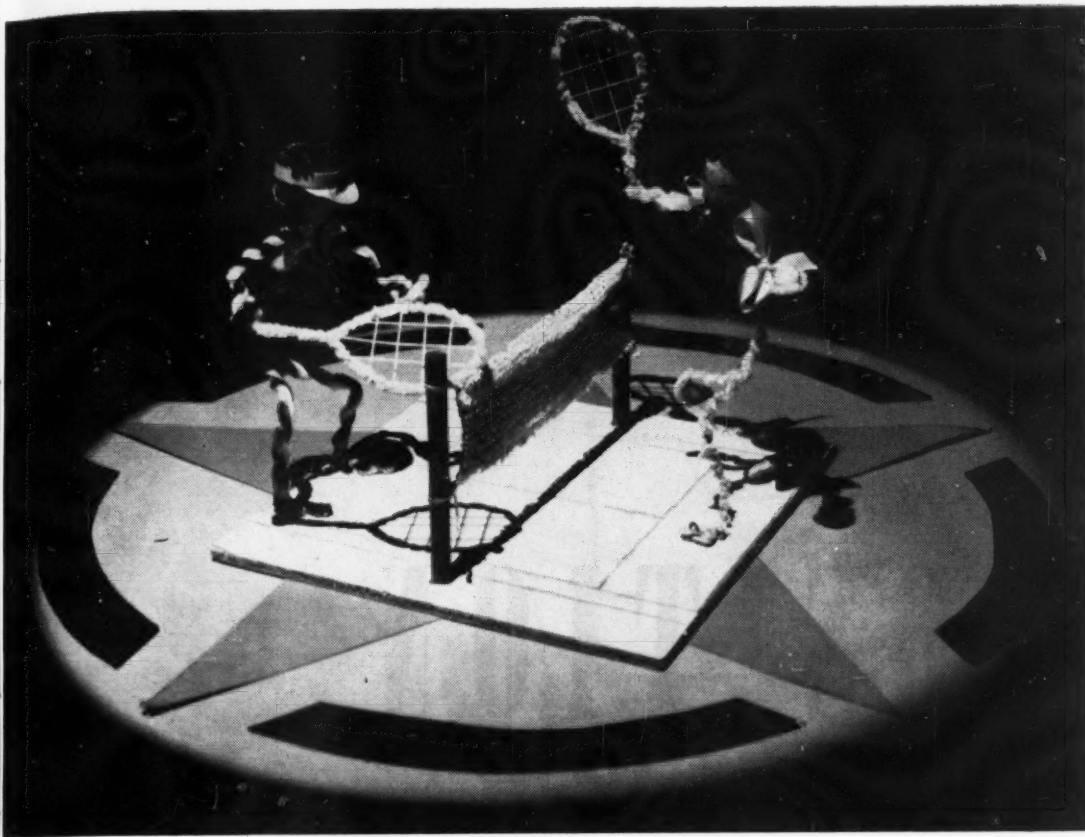
For instance, if the child is painting a sunset at the beach from the memory of past experiences, he should think of the kind of feeling he wants to express. Does he want to express a feeling of happy glow at the end of a lovely day or loneliness, or what? By knowing his own feelings to be put into his work, the child will know better for himself what colors to use or what should be done there or here—certainly the teacher will not know for him without knowing the thought-and-feeling content of his theme.

As the child approaches adolescence, the desire of the teenagers to run with the pack begins to appear. Sophistication may replace the younger child's curiosity and pleasure in communicating the wonders of the world as he sees them. Then, more than ever, the teacher needs to assure the student of the importance of expressing his own thought and feelings. She will have to find ways to make the student aware of the life around him.

In cases like that of the adolescent girl whose only interest is in doing glamour girl portraits, the teacher can best arouse the student's interest in the fuller aspects of life by using the object of preoccupation as a point of departure. She can help the girl improve her drawing, not by condemning it as cheap, but by accepting it as an honest effort, and encouraging her to observe the forms in the faces of her classmates. Through that approach the child will become interested in drawing real people. That interest can be furthered by having the boys and girls pose in turn for the class for about 15 minutes each. It is helpful to ask the class to see how well they can express the individuality of each model by drawing the whole figure and the form of the head without the features until they learn to draw each pose as a consistent whole. Again, as with the younger children, the teacher can help the student by getting him to examine his own reactions to the pose, by asking himself, "Is the model tired or rested?—relaxed or alert?—happy or dejected?—etc., and how would it feel to be in that position?"

From a preoccupation with faces, the adolescent can be led to an interest in people and then to their activities which in turn will lead the child to an awareness of nature and all phases of life around him. Any start a child makes can be used as a point of departure, the bi-motored airplane just as well as the glamour portrait, if it can be related to the rest of living and used to express a theme.

Art is an expression of living. If school art is to keep the meaning of the word, every child must have a chance to learn to express his own thoughts and feelings. Given a chance, the child will respond whole-heartedly, but it will be the sensitive teacher, if permitted the time and freedom necessary to know each child and the theme of his work, who can best succeed in keeping art alive and related to living.



Figures ARE FUN TO MAKE

• Clever effects can be gained with such simple materials as cardboard, wire, yarn, and colored paper.

We have often said that art was a means of communication. Even with simple materials, the idea conveyed should be in harmony with the setting and should express an idea.

Fitness for function not only includes the practical physical purpose or use of the object but also the psychological function—that is, the effect it has upon us as individuals. It should be pleasing to the eye, express the theme of the occasion and not be too large for the table, if it is a centerpiece.

Do you remember, when you were a child, how much fun it was to make things? Making a canoe, building a play house, helping Mother make cookies, were not work but fun and adventure. You took materials and put them together, and when your product was complete, you looked at it with pride and expected others to feel the same way.

Every art teacher knows the ever-recurring request for decorations. It may be for a senior play, a dinner, dance, program, or assembly. Even a luncheon calls for just "a little something for the table". With the cost of flowers almost prohibitive, teachers have had to try something else for centerpieces.

When the Parma Public Schools were asked to "fix up" something for the table

at the Ohio Physical Education Convention luncheon, we were faced with a problem of **what** to use. A convention luncheon isn't a luncheon unless the tables are in gala dress and **how** could we make them bright and colorful?

Adults as well as children are enraptured by things made in miniature. Children are especially thrilled if they may be allowed to help in the construction, and furthermore, this kind of a problem helps develop the child's imagination and creative spirit, so the question of "what to make" was solved.

Since there were forty tables to decorate, we listed the most popular physical education activities for children and adults and tried to make each table different. I never realized until then how many sports we have in America.

The tables were round, six feet across, and would seat ten persons, so our centerpiece could not be too large, or too high. For uniformity, the base of each activity was a large, blue, railroad-board star with red semi-circular strips around the edge of star. The game, which had been mounted and stapled on thin plywood, stood on the star base.

The speakers' table had a pair of dressed figurines; George and Martha Washington about to begin minuet. A low bowl with red, white and blue flowers was placed between the figures and the setting was lovely.

By **MARIE H. WOLFS**
Director of Art
Public Schools
Parma, Ohio

Directions for Making:

1. A good, pliable annealed florist's wire was used in making the figures. Chenille corsage wires (or pipe cleaners) were wound over the basic form for weight and decoration. We used red and white chenille.

2. Heads were made of wood; similar to a large wooden bead. The body wire was then fastened up through the head.

3. For the assemblage of parts, the hair was either braided yarn or cut yarn glued to the painted wooden head; skirts of cellophane or paper were added to girls and caps to the boys. The tennis court, for instance, was painted on the plywood base. The tennis net made of an old dish cloth, was fastened with two poles; tennis rackets made with string and pipe cleaners were clipped to the figure; the figures in turn, stapled to the base. See photograph above.

4. Figures were bent in the correct position for the activity. Children posed for these as also did the teachers.

5. Because the luncheon was on February 22, the color scheme was red, white, and blue.

6. Gold and silver metallics added a sparkle.

7. All age levels and grades helped.

The making of the standing figures lead to individual creative work. These figures could be a class project or an individual problem. The making of the essential constructive elements, the assembling of the parts and the clothing of the figures may be left entirely to the originality of each child.

This project of making physical education activity centerpieces proved to be most exciting. They were fun to make and certainly fun to see. We have found a real joy in working out the various types of figures. So happily do many of these correlate with our physical education activities, that they furnished most inspiring projects.

Administrators, classroom teachers, and art education instructors during this project have come into a closer feeling of unity in their task of making a modern program of art possible for all boys and girls in the Parma Public Schools.

GOOD COMPOSITION or design is an essential element of all pictures. As a person learns to see it his appreciation is expanded; as he learns to use it, his expression becomes more complete.

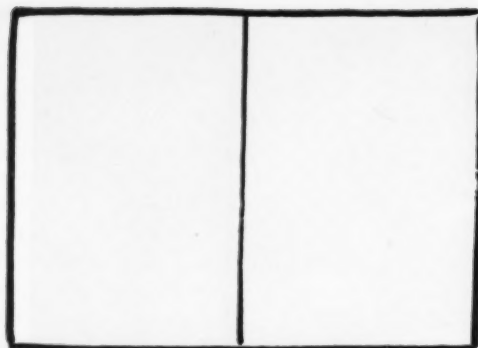


FIG. 1

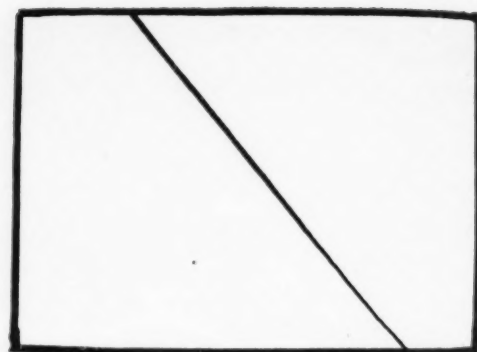


FIG. 2

COMPOSITION

By **WALTER F. ISAACS**

Walter Isaacs, who has written this illuminating article on Composition for many years, so that his suggestions come with the authority of experience. He is the Director of the School of Art at the University of Washington, Seattle, Washington. He is a painter of distinction whose work is well-known East and West.

• The words composition and design are, in a sense, interchangeable. The one, however, is more often used for painting, and the other for objects such as chairs, fabrics, or any other form of a practical nature.

One of the principle functions of composition, as applied to pictures is to bring about a union between the material in the picture and the rectangular shape of the enclosing lines. The shape of the canvas (or paper) is the starting point. Until this discrepancy between the canvas and chosen material is overcome, none of the other worthy qualities which are to be added can tell with any effect. It is futile to hope for "expression," "mystery," or "beauty" until this first hurdle is surmounted. Objects which in nature are beautiful do not have this condition to affect them. The mountain is not confined within four straight lines, and so its soaring effect is not impaired. Bind it in a picture frame and it is no longer the same thing. This is the first problem to be recognized by the composer. If you are painting a tree you must proceed with one eye on the tree and the other on the boundary lines. Getting them to merge is what we mean by

composition. This makes composition a functional thing and not just a search for beautiful lines and colors. Is not there a parallel principle to be applied in designing the tapestry for a chair? Here, the object is not just to make an attractive textile, but to design something which will make the chair a better chair. A noted French painter pointed out that the reason why Cezanne used those well-known structural lines of his, those angular zig-zags, was not just because he liked them but because they were required in getting certain other effects he wanted.

It is good practice to look at a masterpiece to see if the objects and the enclosing space can be contemplated at the same time without a break in the attention. In poor compositions this cannot be done; there will be a shift in the observer's attention. I have before me a picture of fish by Chase. I can look at the fish, or I can look at the shape of the space, but I cannot see them easily at the same time. This fact condemns the picture; the fish and the canvas should merge in their effect.

DIVIDING THE RECTANGLE

A good exercise is to try dividing a space with one line, trying to make the most variety possible. A rectangle has only two lengths of line, the ends and the sides. Divide it in the middle and you have three lengths; the ends, the sides, and the halves, Fig. 1. Draw the line on the bias and you can have six different lengths, Fig. 2. You can continue to play this amusing little game by adding other divisions, the point being to make each added line increase

the amount of variation by the greatest possible degree. The good artist is the one who can achieve a great deal of variation with simple means.

VALUES

One will usually have a better chance with a rich range of dark and light than with pale tones. The best way to begin is to use strong dark and light on the figures in the front of the picture, and middle tones in the background. Be sure that one side of the figure is darker than the background, and the other side lighter, and emphatically so, Fig. 6.

SUBJECT

Commonplace subjects are better than odd ones. Do not choose an oriental scene with camels and palm trees. Tennis is impossible and football does more harm than good. Avoid flat objects like daisies, plates, and trays, or sails. You cannot model them. Landscape is difficult unless you use closeups of buildings and trees. Throughout history the human figure, either draped or nude, has been the preferred subject. It is varied in form and proportion can be modeled and is adaptable.

MATERIALS

The best material to use is charcoal. This is a flexible medium allowing for changing of dark and light values either by lightening or darkening, and it gives a solid tone instead of a network of lines. It is well to begin with small idea sketches, in pencil, and then, choosing one, enlarge it to at least twelve or sixteen inches, keeping the original proportion.

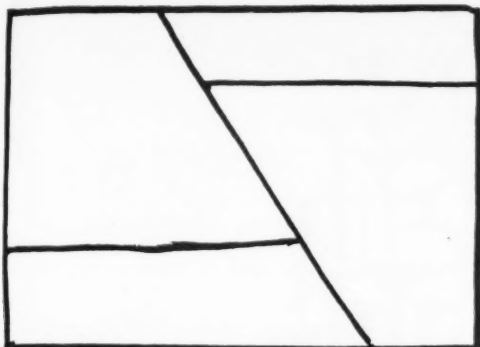


FIG. 3

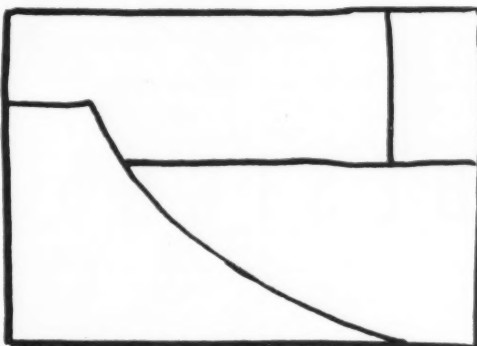


FIG. 4



FIG. 5



FIG. 6

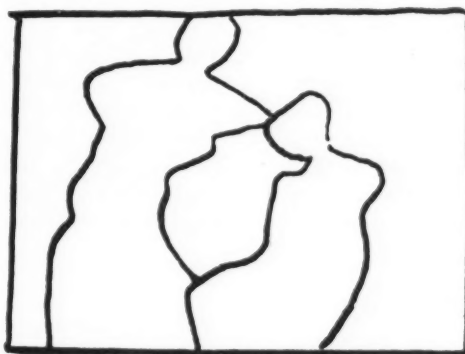


FIG. 7

WHO WERE THE MASTERS OF COMPOSITION?

One could make a long list of the masters who can be depended on for fine composition. Here are a few: Giotto, Masaccio, Titian, Giorgione, Tintoretto, Rembrandt, Rubens, El Greco, Goya, Chardin, Corot, Cezanne, Matisse, Braque, Picasso, Chirico. I would not include Murillo, Guido Reni, Rosa Bonheur, or Sargent. In these last cases there is instability in the manner in which the figures are disposed in the space, the figures do not "tie in" with the boundary lines, and there is a feeling that things are being blown about in a vacuum.

This article refers, in the main, to the traditions of Renaissance and modern painting in the western world. With modifications and additions it would apply to Oriental Art. It is not concerned with Surrealism, or certain other forms of painting.



FIG. 9

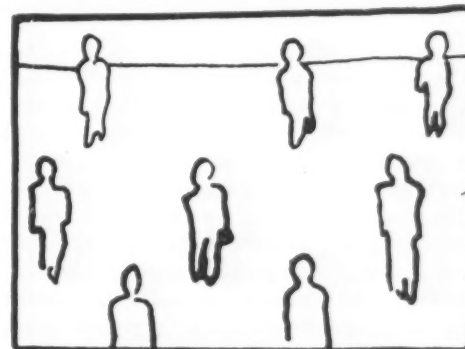


FIG. 8

COMMON ERRORS

It often happens that the lines of the figures relate to each other in such a manner that a complete enclosure, or "cut out" occurs in the backgrounds, as in Fig. 7. These "holes" can be avoided by either having the figures clear each other entirely, or else overlap definitely. Another troublesome situation often happens because of the use of a high horizon line, Fig. 8; so that as the objects recede they go higher up progressively in space. This tends to create the effect of a decorative pattern which is hostile to pictorial effect, Fig. 8. Many of the moderns use this device—Matisse for example—with excellent results, but it is difficult to do. Cezanne, of course, used it over and over in still life as when he placed a group far below the eye level. A low horizon on the contrary forces a deep effect, objects receding both downward and upward, as in Fig. 9.

A common error is to make the background shapes totally different in character from the main objects in front. If you have figures with curves in the foreground you cannot put a predominance of straight lines in the background, even if the subject calls for doors and windows.



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CREATIVE DESIGN

By ALBERT RADOCZY
Instructor Cooper
Union Art School

• The word design has many implications. One such implication, rapidly gaining acceptance, is that design is synonymous with art. This belief is in part due to a natural cycle of events that may lead to a period of culture in which art will become an integral part of life: a condition once achieved by certain ancient civilizations. Credit for our progress toward this ideal must also go to our great modern designers who have given us such provocative industrial, graphic and architectural design. The merit of their works combined with the increasing and challenging demand for good design today promises much for the future.

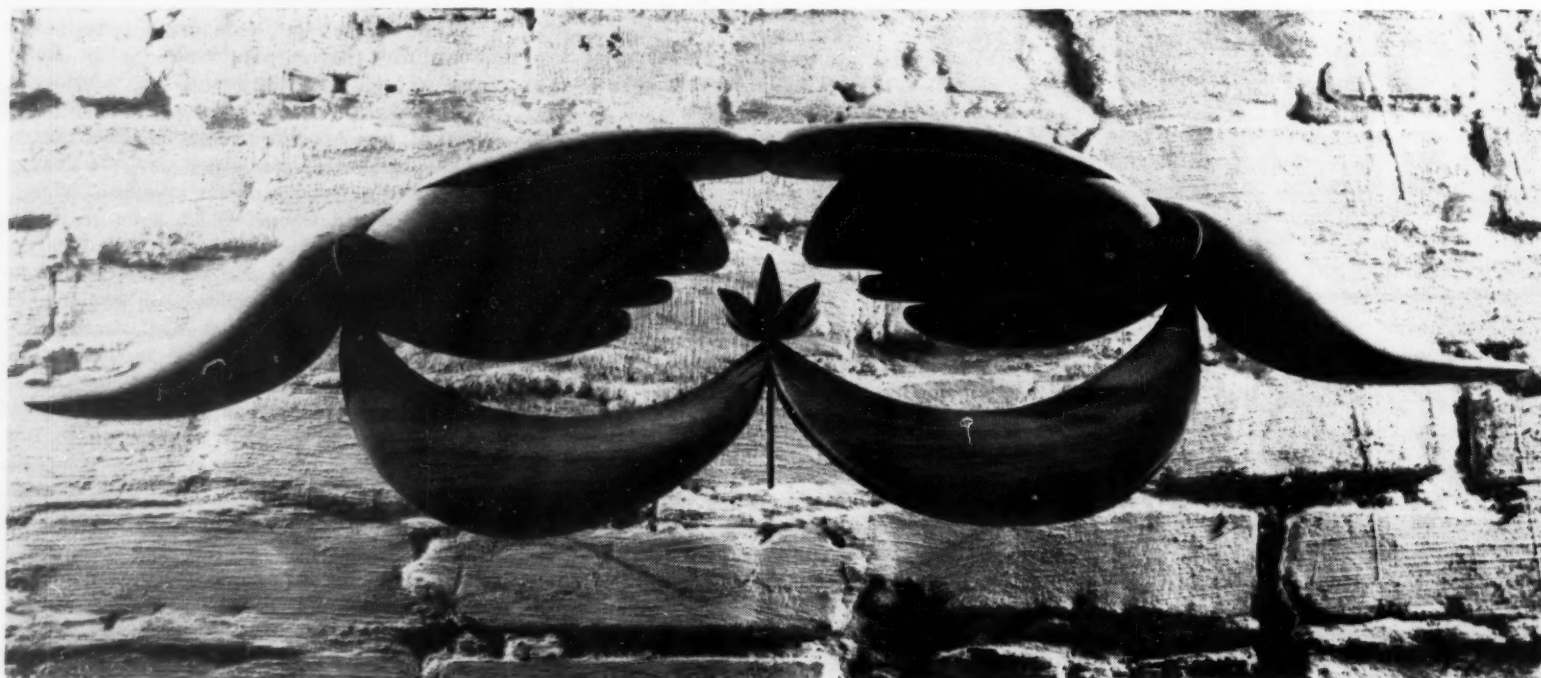
Notwithstanding this general progress, conflicts arise quite often between designer and client, when the true meaning of design is obscured. How can we clarify the meaning of design to avoid such conflicts?

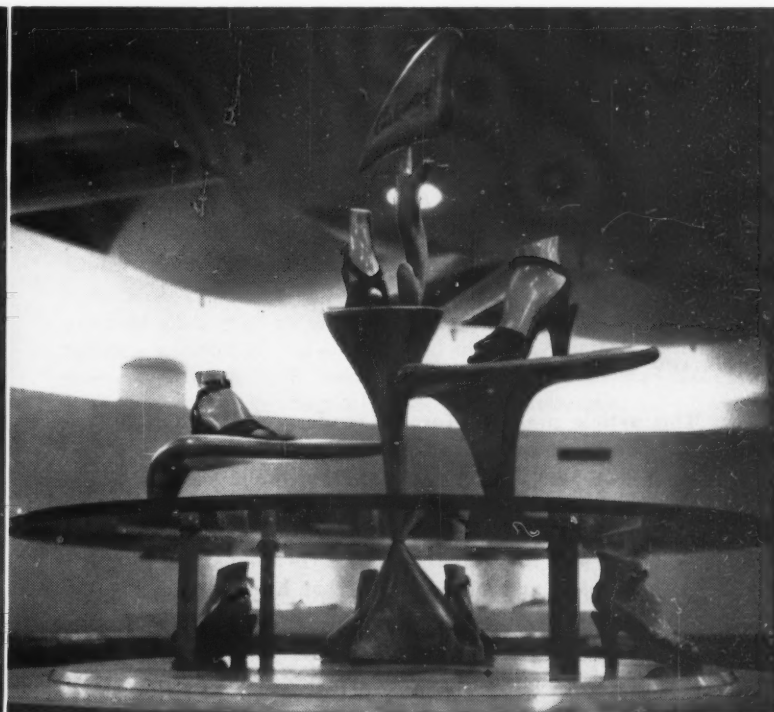
The designer, whose first skill must be that of the craftsman, develops his aesthetic intuition by those means which give to him the most intimate satisfaction. His intuition and craftsmanship are then employed to solve a given problem in the best possible

manner. The designer instinctively assumes a client (or the world at large) to be his audience even in his aesthetic experiments. The success of his solution depends upon his ability to transform into practical substance the aesthetic form with which he works. The result can be of genuine personal satisfaction to himself and subsequently be a contribution to the public. The more lucid the designer's analysis is the more certainly will he transcend any confusion in the client's mind. The flow of the artist's creation can be directed into practical and commercial channels with the exercise of patience and logic. The solution, the transference of a design idea into beautiful and functional forms, is the thing. This application of design to everyday living is the designer's relation to society.

The designer's field of action can be briefly summarized as follows: Industrial design and graphic art, exhibit art, and architecture, offer a full range of creative experience. Among them, they embrace everything from the most precious decorative element to aircraft design. Sculpture, painting and all the specialties

FREE SCULPTURE BY ALBERT RADOCZY, COMMISSIONED FOR A HOME INTERIOR.





TWO DISPLAYS FOR LADIES' SHOES, DESIGNED FOR R. H. MACY BY ALBERT RADOCZY. THE FORMS ARE BASED ON SCULPTURE.

of applied art are contained in these activities. Graphic and exhibit art are tools of communication. Architecture is the providing of shelter which in its highest sense synthesizes the culture of our time. It is indeed difficult to isolate any specialty of the designer since his flexibility of mind should be assumed. And the sensitivity of the artist need not be inhibited but rather given inspiration by the needs of society.

Is this challenge understood by those who frown upon art which serves a use beyond itself? Why should that art which serves a public purpose be regarded as an artistic compromise? In answer, the point must again be made that the greatest ancient art was expressed in universal terms, glorifying the impersonal and expressing a philosophy of life. Painting and sculpture were not practiced as independent pursuits but were projections of the architecture they were part of. A return to this attitude is logical. In this direction we can come to terms with our epoch: The age of reason. Incidentally, it is encouraging that the greatest of the experimental modern painting from Cezanne to Mondrian is distinctly architectural in form.

An awareness of the designer's scope should be awakened during art education. At this time proper development of craftsmanship and attitude will help the young designer to avoid the emotional pitfalls which threaten him in our as yet chaotic society. Experiments with every conceivable material and technique should be undertaken, to engender an open mind and scientific curiosity. For example, at the Cooper Union Art School in New York, every student is required to take a basic Foundation Course the first year. This offers him a bite into varied art activities so that he may choose the specialty which is to his liking; whatever field selected is combined with a measure of free experimentation both for inspiration and personal research. The student thus develops his sense of beauty and his knowledge of technique simultaneously, the experimental work being regarded as a means rather than an end in itself. With this sound approach, even the specialized courses do not limit the student, but rather expand his adaptability and flexibility. Modern design problems, indeed, are so varied that their solutions demand an adaptable and flexible viewpoint.

With the exciting work of the great European and American designers before him, the young artist need not fear the anonymity of industrial, graphic and architectural design. He, like the greatest of painters and sculptors, will be rejecting the personal for the universal; and that, is in itself an affirmation of life and

an expression of faith in truth that helps one to comprehend the very meaning of life.

There are factors which shall for some time continue to harass young talent and make difficult the creation of an impersonal act. These factors must be considered. We recognize the forces which represent retrogression. These forces strive to regain their former authority. Their falling away, however, makes it easier for the rational man to assert himself. His assertions clear the way for cultural expression in creative design and also in literary efforts, and the discouraging short-sightedness of the public have oft surprised the well-intentioned writer, sculptor, painter or designer.

But through the obstacles emerge the men and their works, inspiring enough people to shame those who would attack freedom in art and life. Until the seeds of truth fertilize on a continuing, larger scale in the public minds, the enemies of freedom will be a deterrent to the artist. Where but America could this truth grow? A kind fate bestowed upon us the wisdom of Franklin, Paine, Thoreau and Emerson to mention only a few. Today the ideas of these men and their love of the wholesome have been projected into the architecture of Frank Lloyd Wright. Many young architects are carrying on with Wright's example before them.

In the broad field of the subjective there are men who are hearkening to the teachings of the East. The ancient Sanscrit work, the Bagavad-Gita, recently reissued by a Vendanta group in California and edited by Aldous Huxley, is the very book that helped Emerson formulate his ideas. Briefly, the teaching in the Bagavad-Gita is a summation of the underlying truth of all life, in other words a real universality giving man a noble share in its process. The book also explains how man rejects that path for certain reasons. It can be said that the ancient art which still thrills us owes its compelling beauty to the fact that at given cycles in history, those in places of power over men grasp the higher truth and give to their people some of it in the form of art. These truths are never totally lost and instinctively we strive for them. The cultural movements express these strivings despite occasional periods of precious or merely decorative forms.

Art and thought run parallel to each other and like a motor parkway ribbon the ups and downs of the human evolutionary cycles. The cycle now seems to be running hopefully uphill, and our hemisphere can provide the ground for the coming Golden Age. Of the parts that sum up the whole of that epoch, there will be the handsome contribution of the designer.

ART EDUCATION

By CLIFTON GAYNE, JR.
Head, Dept. Art Ed.
University of Minn.

This article prepared for the readers of *DESIGN* by Dr. Clifton Gayne, Jr., is the result of several years of study and investigation among the public schools of Minnesota. It includes in readable, concise form a summary of his doctor's dissertation. For some years he was connected with the Owatonna art education project and more recently has been head of the department of art education at the University of Minnesota.

• In response to the needs of society, first science, then social science became important fields in modern education. The realization is growing that science and social organization are merely tools for creating the conditions under which the "good life" for our citizens may be attained. Our values and goals are those identified with the quality of living, and as such are in the realm of the esthetic. The arts in education are developing an awareness of those possibilities among individuals and providing the technique through which personal and social potentialities can be effectively expressed.

The Department of Art Education at the University of Minnesota is an important instrument for art education for the state of Minnesota and the entire country through its program of teacher-training, research, and other related activities. The present study was concerned with gathering information which would help increase the effectiveness of the service which the department can offer to the state.

Unlike many other fields of education, precise definition of art education is difficult. However, since the time of ancient Greece, art has been an important part of the best systems of education. Modern art education grew directly out of a system of education resulting from the Industrial Revolution. It was first supported by commercial groups in this country as an economic investment to raise the value of manufactured goods. Gradually broader social and cultural objectives prevailed, and psychologically sound methods of teaching replaced the narrow technical drills which were first in general use. While a great deal of disagreement is present among authorities about the nature of art education, they accept the fact that it affects all phases of life but that no exact prescription of art is desirable in contemporary educational programs. State programs of art education have also expanded from commercial enterprises to include broad objectives of educational, cultural, social importance including physical and vocational rehabilitation. Precedents have been established for all phases of a comprehensive program of art education.

Methods Used in the Investigation

The most important problem facing art education at present is the clarification of the democratic concept of providing opportunities for significant esthetic experiences in all phases of art for the great majority of people with divergent interests, abilities and economic resources, while encouraging and protecting the small number of creative geniuses who are constantly expanding the boundaries of art expression and appreciation. This suggests that procedures for the evaluation of art education programs must take into consideration the variety of opportunities to be found in modern school systems in which art can contribute significantly towards

developing higher standards of living for personal and social growth.

Each school system functions as a unit both providing opportunities for art education to flourish and facing problems which hinder the greatest development throughout the system. In studying the selected schools in Minnesota the case study method was utilized in order to keep the emphasis upon each school system as the functional unit on which improvement must be based. Consequently, techniques were evolved to gather data of a considerable degree of comprehensiveness.

Twenty-nine towns in the state were selected for study on the basis of population, geographic location, social-economic character, and the uniqueness of art program. Sufficient information was received from twenty-three towns to provide an adequate description. Five towns were visited with the State Inspector of graded schools and thirteen without his assistance. The remaining eleven were contacted through the mails. While personal contacts were important, art personnel and their colleagues were extremely cooperative in those towns reached only through the mails.

Six case studies representing the variety and range of art education programs in the state are described in detail in the final report. They provide examples of the type of comprehensive study which should precede the setting up of plans for the most effective utilization of all the resources for art education.

For each town seven major points were selected for intensive study; administrative and financial policies, the physical environment, curriculum and learning activities, supervision, community relationships. Information was obtained from the individuals who were responsible for various parts of the program: superintendents, supervisors, principals, teachers. To gather the information inventory forms were prepared based on an analysis of literature and the results of personal experience of the investigator and competent associates.

Sufficient data was received from twenty-three towns on which to base tentative comparisons. The following selected items provided a basis on which the towns could be arranged according to percentile rank. With this technique the strong and weak points of each town became apparent in relation to other towns in the selected group.

1. Policies regarding art objects in the school
2. Principals' ratings of their school buildings
3. Art objects which are present in schools
4. Visual aids equipment available
5. Equipment and supplies present in art rooms
6. Equipment and supplies present in general classrooms
7. The course of study
8. Criteria on which art content is selected
9. Provisions for continuity from grade to grade
10. Number of subjects correlated with art
11. Number of units reported taught
12. Variety of learning activities reported
13. Variety of art materials reported used
14. Number of periodicals reported used by teachers
15. Number of periodicals reported used by pupils
16. Guidance in art
17. Extracurricular activities which involve art
18. Evidence of carry-over into out of school life of the child
19. Supervision

20. Art background of elementary teachers
21. Art background of art teachers
22. Art background of administrators
23. Relationship with the community in the art program

Great variation is common, but no clear cut trends are evident except that the smaller communities generally report fewer features common to their art education program. Each community appears to have its own distinctive pattern which must be the starting point for improvement.

CONCLUSIONS

The following generalizations appear justified on the basis of the study:

Elements of Strength

1. The actual and potential financial support of art in education is encouraging. Art is accepted as a legitimate part of education and received its portion of general funds. The principle of purchasing from either special funds or general appropriations some art objects, usually pictures, is well established.
2. School administrators make it a general practice to consult art teachers and supervisors for advice on art problems and to exercise their judgment in regard to art materials to be acquired.
3. Most school buildings, even the older ones, include basic architectural elements which through proper remodeling, decoration and maintenance could make a positive rather than a negative contribution to the environment.
4. Most schools provide some space where it is possible to arrange exhibits. Exhibits of student work is a very common method of summarizing school work in art.
5. Slide projectors or moving picture projectors are relatively common and are becoming constantly more so.
6. Most schools apparently have on hand a considerable variety of art materials for use in classrooms.
7. In most schools the principle is accepted that pictures, representing someone's judgment of high esthetic standards, are an appropriate part of the educational environment.
8. Most courses of study for art are developed by the teachers and supervisors who use them. Teachers apparently feel free to make any adjustments, innovations, or changes in sequence they consider desirable.
9. Although a great deal of variation is found, most teachers appear to be aware of functional problems in art and include a variety of emphasis in their work.
10. Art is correlated with almost every subject field and almost all activities to be found in the schools.
11. Variety is characteristic of art units, learning activities, and art materials reported in use.
12. Most elementary teachers come in contact with at least one art magazine.
13. Art teachers report contact with most of the important art magazines as well as others of general interest.
14. Many teachers are somewhat aware of their guidance function with the greatest emphasis placed on discovering and encouraging talented children.
15. Service squads or art clubs are a well established extra-curricular activity in a number of schools.
16. Many teachers are aware of a number of art activities which children carry on independently out of school. Relationships between art experiences in the classroom and those outside are encouraged.
17. Art supervisors carry on not only a variety of educational services but also use a number of public relations techniques to promote good relations with their communities.
18. Art education is making some beginning towards a closer working relationship with the community, and there is evidence of potentialities for mutually profitable interaction between the school art programs and their respective communities.
19. Most elementary teachers have included sufficient art courses in their training programs to provide a foundation for an increased understanding and appreciation of the value of art in education.
20. Most art teachers and supervisors have rather thorough training in art as well as interests and general background of

considerable richness.

21. While most school administrators are deficient in art their attitude is generally one of interest and cooperation.

22. There is wide agreement on the constructive emphasis which should prevail in relation to controversial issues in art education.

23. Many communities are interested in developing educational programs related to the needs and opportunities which give each town its particular character. Art is coming to be recognized as a useful tool for the study and improvement of each town.

Elements of Weakness

1. Most educators have not become sufficiently aware of the educational efficacy of an environment related to the psychological and esthetic aspects of the educational process. Deterioration and obsolescence often have been allowed to pull down standards which could have been kept up with proper maintenance.
2. Most school buildings, even the newer ones, do not represent adequate functional planning for modern educational programs. They are unsatisfactory for activity programs, lack facilities for the best use of visual aids, and lack well organized storage space.
3. The pictures and other art objects which are present in schools generally do not represent a high level of interest, quality, or esthetic value according to contemporary standards of art and education. Original works of art purchased or commissioned from living artists are rarely found. The widespread opinions of teachers and administrators that school color schemes are monotonous and depressing represents if anything an understatement. It is evident that the thought and effort which have been put into other phases of modern education have not been applied to this problem.
4. Many schools have no clearly defined course of study for art with either a formal or implied organization. While flexibility is an advantage, it is not unusual for teachers to use it as an opportunity to drift along into day to day activities which divert effort from long range plans for consistent educational growth.
5. In teaching about the functional aspects of art often very little emphasis is placed on art in business with related objectives on consumer education, and on art in the community to the neglect of the objective of cooperative and good citizenship.
6. While correlation is important, it is not unusual to find other more important art values submerged under subject matter relationships in which art is used somewhat superficially.
7. Unit teaching is not widely practiced. Some units which are taught are merely blocks of subject matter with important broader relationships neglected. In others art is used merely as a tool for illustration without a consideration of basic values and attitudes which art affects in the core of the learning experience.
8. Important learning techniques are often neglected with a concentration on only a few of the more obvious techniques used constantly. The variety of types of art experiences used is also limited with a strong emphasis on technical skills still evident. Exhibitions and display techniques are almost never used for educational purposes.
9. While quite a few dimensional materials are in use in classrooms, three dimensional materials are quite rare. A few conventional drawing and painting materials are used most often, and formal lessons using only one material and technique in the class at the same time are very common.
10. Elementary teachers and pupils have very little contact with magazines with high art standards. Other reading and reference material on art is also very limited.
11. Guidance in art is almost non-existent, especially for those children who do not have outstanding art ability but could profit for art in their general education. What guidance is done is very informal with an absence of standardized instruments and cumulative records.
12. There is a lack of opportunity for art. Most communities lack a recreational program in which opportunities for arts and crafts are available. For talented children outside of the larger cities, no special classes or instruction is ordinarily available as there is in music.
13. Art supervisors generally carry too heavy a teaching load to function most effectively as supervisors. Teachers and administrators often expect them to serve as special teachers rather

(Continued on page 25)



A love for adventure in the beautiful and a keen desire to help others led this nurse to make a hobby and later a profession of ceramics. Realizing the close affiliation which ceramics has with the lives of peoples of Europe she started by helping others create and ended up as a serious student of the alluring art of working in clay.

• GENE

• More and more professional men and women in America are turning to the hand arts for recreation and adventure. One of these is Gene Tetrault of Los Angeles. She has always been interested in adventure of all sorts, particularly in the beautiful. From childhood she was a dreamer, too, for far-off places and the things people made there lured her to travel.

When she was sent to Serbia as a Red Cross nurse in 1914 she was indeed thrilled for then she could see the people of that country, get to know them and see them work. While in that country all her spare time was spent in those little pottery shops to be found in almost every house. She soon learned enough of the language to understand these quaint old potters and make herself useful and able to help their families. She was always welcome.

Sometimes, under shell fire, she would help load the kilns, glaze and sometimes work at the wheel. They couldn't understand this willingness to risk her life in order to help them with what was, in so many cases, their only livelihood. But she loved it. Today she cherishes many memories of these people; every time she sees pottery from Ceskoslovenska she sees again the little huts and old men with gay socks, queer looking shoes and much worn smocks and she wonders.

Then in 1917 when America entered World War I she was sent to France and there she was at home, for the people spoke the language of her childhood. So she soon made friends with persons in the craft she loved so well. In most of the little villages there was a kiln in almost every backyard and mounds of

prepared clay left there to season. Perhaps the son would use it to make some beautiful piece which later on would decorate some American home.

She learned much from them and every time she was able to get away from her work in the hospitals (the World War I was then in full sway) she was spending time in some little pottery making pottery. As a French interpreter she traveled a great deal and saw much of France and always she sought out the potteries. She would walk in, introduce herself, find a smock and get to work. It seemed then that everyone in France was old then as, of course, all the young men had gone to the front.

They were all so very sad that they worked with scarcely ever lifting their eyes from their work. What little help she could give them was always appreciated. Of course there were trips to Limoges and other large manufacturing plants but they never interested her as much as these quaint little shops where old men would work weeks on just one piece. There was such rejoicing when they took the pieces out of the kiln and it was pronounced a masterpiece (by her).

Now, after all these years she remembers and again she wonders where they all are. After World War I she returned home with others, but in 1926 she again visited France and did some serious study in ceramics. And on her return to America she attended the University of Southern California and studied with Glen Lukens, well-known ceramist. Since then in her studio in Los Angeles she has been producing some commercially successful pieces but she always has a studio piece in the making.

Applying the decorative glaze to a piece which has had one firing. Miss Tetrault has found the great satisfaction of creating things in clay. Too many persons are missing the incomparable pleasure of working with their hands. Too few Americans realize what fun they are missing, not to mention the relaxation and comfort such a craft may bring.

Below: Beginning with Clay



E TETRAULT • *Ceramist*

**Photographs by
JOAN SCHWOCHERT**

Gene Tetrault's hands which have cared for countless ill and afflicted persons with all the care and skill of a nurse now turn to blocking a mold. This is an important part of the process of turning out pieces in quantity.



DECORATIVE DESIGN FOR BEGINNERS

By MARIE K. GERSTMAN

• Most people are so frightened when asked to do some designing that they start in the wrong way. They wait to get an idea and look around helplessly trying to remember designs they have seen, then exclaiming, "I just can't design, I can't think of anything!" And you know it is true.

These same people, however, will not find it at all difficult to choose between a wide and a narrow ribbon for their hat, or to select a handbag to go with a coat, not knowing they are designing, if only in a primitive way.

Right here it is well to differentiate between three types of designing according to dimensions. The first and simplest has only one dimension, length. A succession of lines, dots and dashes may be used to make up various patterns.—.—.—.

The second type, the one presented here is two-dimensional designing. Here the design has both length and width. Wherever we do not want to create a picture-like effect but desire only to even the surface of an object we use a two-dimension design; which means we have to choose forms that will stay on the surface, are a part of it, that help to create it.

This is where our difficulty starts. We do not see things two-dimensionally. Many of us have not quite succeeded in obtaining a clear conception of three-dimensional space and its presentation. But all of us know that objects have not only length and width but also depth. And so a strange thing happens: Because we have made further development we have forgotten what we were able to do as children, for children are naturally designers of two-dimensions. Have you ever noticed that when a child draws the head of a person it will look like this?



The head is in profile, the eyes are shown as viewed from the front and, unfailingly, the ear will appear on the outline of the head. The child is right from its viewpoint. Primitive peoples, like the Egyptians, have done similarly.

We adults have to do consciously what children do unconsciously if we do not want to destroy the very idea of surface design. This does not mean that we have to go back in our conceptions; but there is always a way of seeing things. For example, we should look at a flower from above, or at a house from the side. If we have difficulty in transforming the impression of objects into two-dimensional ones, we can use abstract forms that do not represent anything but what they are. Some people like to read a meaning out of a design. It has to represent a figure they are familiar with in order to have meaning. Such people will be disappointed with designs that merely express form-ideas. To one who feels and lives in design, leaning on known figures is not essential. Self-expression in movement, form and color is interesting to observe regardless of how it is attained. It stimulates our imagination and widens our outlook.

The third type of designing, the three-dimensional, is just one step further in our conception of the world around us; but, in my opinion, should be used only on two-dimensional spaces when we do not want them to appear as such.

When we hang a picture on the wall we know that it will not appear as part of the wall but, rather, will lead our eyes to see through it to something beyond. There we accept depth as natural. If we choose material for curtains or for a cover for the davenport we do not want a design that gives the impression of having depth—who would like to sit down into space!—But the design should stay on the surface. However, a wall hanging could be regarded either as an outlook into a different sphere or as a part of the wall. Therefore, three-dimensional as well

as two-dimensional design would be acceptable. Illustrations may be two-dimensional or three-dimensional depending on whether they are for children or for adults, and on the nature of the story to be illustrated, as well as on the effect that is desired.

One should not attempt to apply both two and three-dimensional representations in a single design. It should be decided beforehand which kind could best be used.

BASIC RULES

To bring it down to what it really amounts to, surface designing is matching spaces and colors with a general idea in mind. This idea is not to be brought forth from memory—from what we have seen elsewhere—but relates itself with the subject involved.

For instance, take a vase. What is it for? To hold something. It grows from a base swinging upward and ends when the movement it completed. When following this form-idea, we can stress the ending by coloring the edge. Or we may stress the bottom with a darker color that slowly washes out and disappears where the vase ends. Or we may attach to the edge coloring that drips and runs down over the walls of the vase, covering them with an irregular pattern. Also, one could imagine the vase built up by concentric rings, narrow and wide, according to taste. There are uncounted possibilities for individual expression and the main thing is that we should know what we are doing and should build on our own understanding of the object.

Another example could be a carpet. It has to cover the floor—spread out evenly. If it covers the whole area there would be no need for the stressing of borders. If it is to cover only a limited space, borders could be stressed by framing designs, while the rest remains plain or is divided evenly into repeated figures.

In other words; if we try to feel how a thing has been created and for what it stands, the design produces itself and does not have to be attached artificially. This direct approach toward designing is, no doubt, one of the basic rules for original work.

In the beginning it needs a lot of self-discipline to keep on following one's own judgment instead of leaning on the ideas of others. However, it pays large dividends. It is only when we continuously build up our own judgment and understanding that we can depend on them for the success of our work.

When the subject has given us a general idea for the design, the next step will be to organize this idea in form movements of major and minor importance. The layout is just as important as getting the original idea straight.

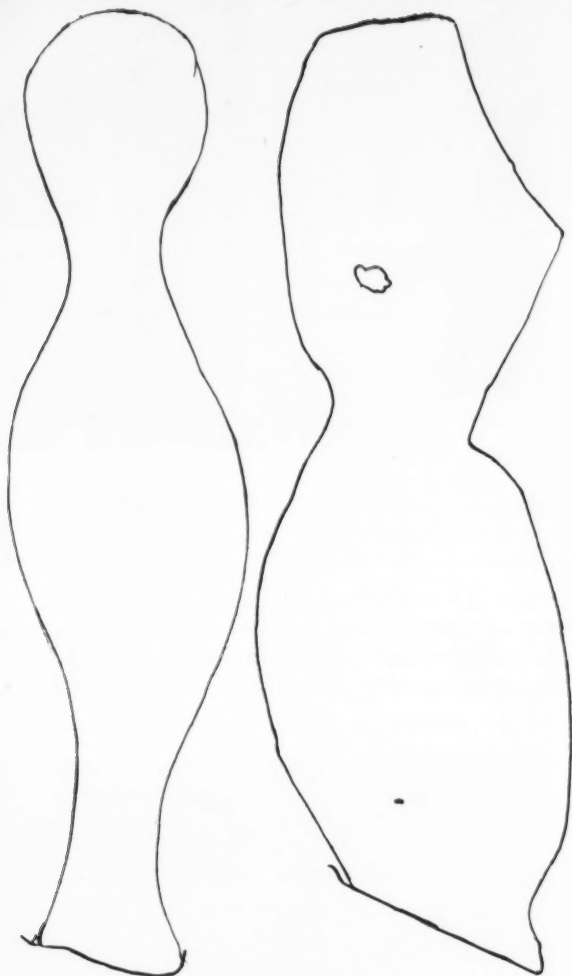
Take our vase for instance: Suppose we imagine several forms from the base growing upward to build the whole; we have to figure on size and shape as well as position of major forms and decide on supporting and contrasting movements before we can let our imagination work out the details.

These are the basic rules suggested for adoption:

- (1) Get your decorative idea from the subject itself.
- (2) Always make a layout before working out details.

Since most people borrow their opinions from others, a person who forms his own is always a step ahead because he can give reasons for his actions while others cannot. He will soon be considered an authority.

A layout is necessary for the reason that we cannot reach a goal without first figuring on ways and means to get there. The better we know what we want to achieve the better we will accomplish it. And the simpler and more effortless it will appear afterwards.



Right: Miss Hill and the piece of her wood sculpture used in this experiment.

Left: Two of the fantastic drawing made by the young children with eyes closed.

Below: The class with which this experiment was tried.



SEEING WITH THE FINGERS

By EVELYN JANE HILL
Art Teacher, Fort Sumner,
New Mexico

• Young sculptors are inclined to depend upon the eyesight with little or no regard for the sense of touch. Sometimes, they paint on a material when the successful use of that material depends upon three dimensional form. This may be one reason why those who have not actually experienced working in clay, wood, or stone are unable to appreciate abstract form. For this reason, an experiment was performed on some very, very young sculptors in Fort Sumner, New Mexico, where nothing but public school art had been taught previously. It was decided to permit the grade school children to experience a piece of abstract sculpture by feeling it with the fingers before actually seeing it.

So the children were asked to close their eyes and to keep them closed until they were told to open them. It was explained that a piece of sculpture was to be passed about the room for them to feel. They were to pretend that they were blind and could know about things only through the sense of touch. I told them they were to try to determine the shape of the form, and added, "Don't peek, or you'll ruin the surprise."

There was an occasional squeal, and it was apparent that the children were extremely curious. As soon as they had felt

of the abstraction, they were asked to draw pictures of what they had felt. All sorts of curious shapes must have presented themselves to the children's imaginations. The shapes drawn were fantastic!

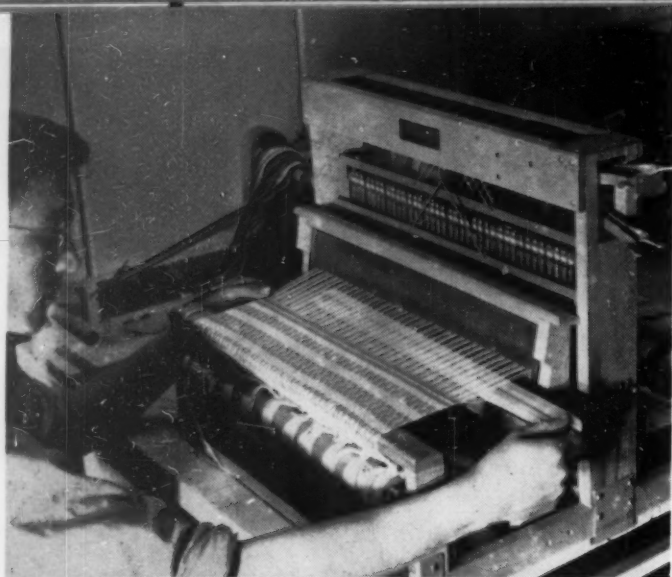
When the drawings were completed, the sculpture was placed before their eyes and turned slowly around, permitting everyone to see it from all angles. In a moment, it was apparent that the children were pleased.

Then the dreaded question came. "But what is it?" However, the question had not been, "What is it supposed to be?" They were told that it was a piece of wood, and

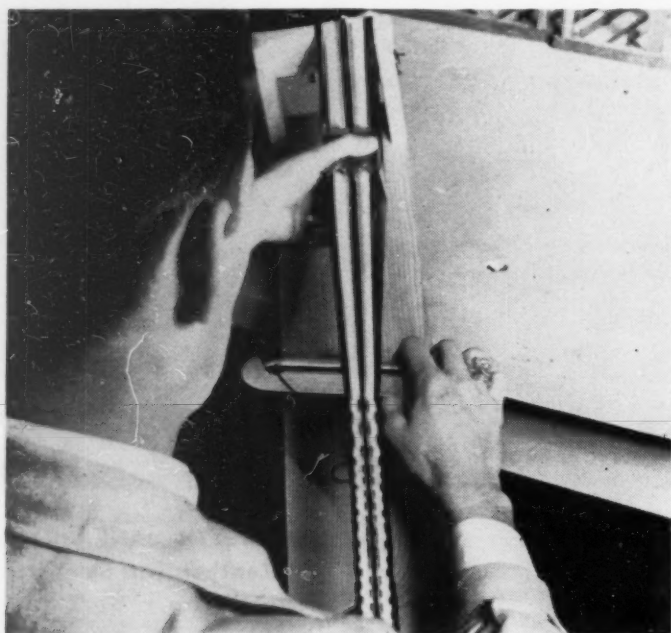
that it had been carved into this shape because the sculptor had felt of it as much as he had looked at it. It was explained that any good piece of sculpture, whether it be made of clay, wood, stone, or plaster, depends on how it feels as much as how it looks to the eye. "If it feels good," I told them, "it usually looks all right."

The next day, a boy in the class came to school with an airplane propeller which he had carved the night before. Others brought interesting rocks. Perhaps this experience will not soon be forgotten, and it may have made three dimensional form have real meaning.





HAND WEAVING ON A TABLE LOOM.

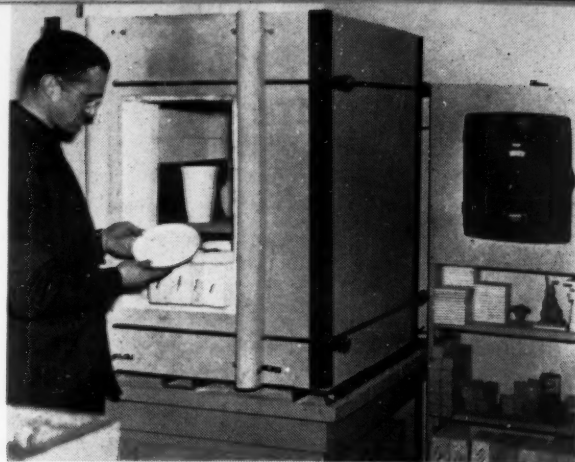


WEAVING ON AN INKLE.



SETTING A SEMI-PRECIOUS STONE

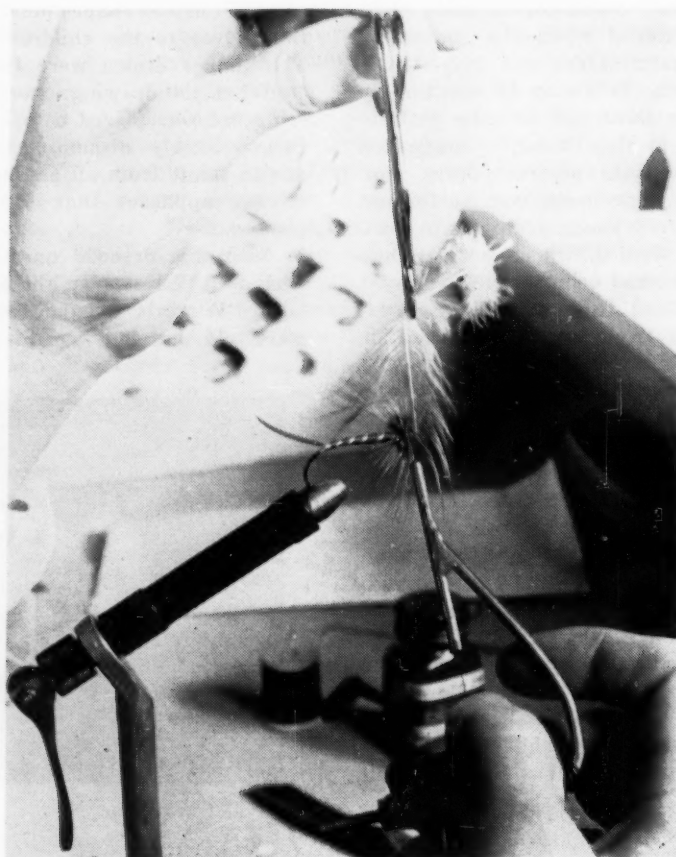
Dr. John Dietrich, Head of the Art. ept. of Highlands University at Las Vegas, New Mexico, is shown here inspecting the contents of a potter's kiln. Other illustrations on this page show his pupils at work.



HANDS TO WORK IN NEW MEXICO



USING THE
POTTER'S
WHEEL



MAKING A FLY FOR FISHING.

ART IN STITCHES

By META SCHATTSCHEIDER

• Any craft at all provides its own motivating interest. You want to make something to use. Teachers might just as well cash in on this 100 per cent personal interest because it is the push and pull, the power which makes the project move. The greater the desire for the article made, the more enthusiasm goes into its production and the greater the opportunity to control the quality thereof.

Wool embroidery or stitchery makes just another good opportunity for learning more about color and design. The limitations of needle, threads, and materials are really not limitations but good controls which open up a not so well explored new way.

The very texture of monk's cloth calls for cross-stitch or an across and up and down weave. Burlap asks for wool or something similar because other threads are too thin. Needlepoint canvas demands the regularity of needlepoint stitch because of the certain stiffness of the material and mathematical precision of the holes. Prints are fine for applique because their patterns suggest the parts they can take, as, a leafy design for a treetop.

Variety in color and texture of materials will suggest variety in the results. The heavier materials and wool yarn with the necessary large needle are all fairly easy for children to handle.

Also, wool yarn covers well and works up fast. Because it covers well it is easier to produce results strong in color and design. Thin thread on thin soft materials can be so ineffective that that alone may be the reason for lack of interest.

With needlework at any age it is most important to get started without too much preliminary planning. It is disastrous for the teacher to be afraid to let the children start because she thinks she hasn't given them enough directions and because she thinks they don't know stitches, etc. If you held back for these things your golden opportunity will have slipped by. Let them go ahead and experiment. Do you go ahead and experiment in front of the children.

Preconceived standards of the teacher can knock out a project at the start. Don't spoil the fun by demanding perfect technique with the needle. Too much attention to technique is apt to take away from good attention to art quality.

It is apt to be a mistake to begin with learning stitches and with making a sampler. With children or even older people, their best effort might then be at an end with no more desire to make something for themselves to use.

If you are fortunate enough to have the wholehearted enthusiasm of a group, get started with your project immediately and all other problems can be worked out as they are met.

Here are arguments in favor of working out color and design and stitches as you work—especially on individual work.

1. In this way you catch the enthusiasm of the children. They WANT to do the work and there is no talk about not being able to do it. (See needlepoint project).

2. Limitations are individual and so, very meaningful. "I want this for myself. My coat is blue. I think this is the right color for it."

3. You have time as you go along to decide what to do next. You build up color and design and stitches as you need them and in such a way that they are in sympathy with the material you are working on, and with the use for which you intend them. Paper plans can't possibly be like the cloth and wool texture anyway. This stitchery takes long enough so the whole plan doesn't have to be decided at once.



4. Planning ahead delays. With many people these delays may mean loss of enthusiasm. Planning ahead on paper is the safe logical way teachers have been accustomed to. It is only one way and it does not always work.

Arguments against the "make it up as you go along method."

1. You sometimes have to accept enthusiasm instead of art, always bearing in mind, however, that enthusiasm is or can be the beginning of art.

2. In a large group—especially if you let the children take their work home—they are apt to work so fast that the teacher hasn't much chance to check color and design. But then, when I wasn't around to check, new stitches have been born and wonderful color combinations have come to light.

3. You can't predict just how such work will turn out, but that, too, is fun.

Needlepoint Project

I didn't know how to do needlepoint because I refused to put in background for already started pieces. A needlepoint enthusiast asked if I wouldn't try it if she gave me a piece of plain canvas. It was fun from the first stitch. I worked on it in every class. The children felt of it and soon wanted to do some, too. I never once suggested this to them, and yet, the number of people in my classes and outside of them who begged for canvas and made belts and purses came to over 100. Not only the children but their mothers, sister, aunts, and brothers.

The reasons for this enthusiasm probably were:

1. "Make it up as you go along" method.
2. Weave of canvas made stitches definite.
3. 10c for canvas within range of all.
4. Canvas was not sissy material.
5. Children saw results immediately. To have to wait too long for results is deadening to enthusiasm.
6. Children knew they were making something they could use.

Perhaps this enormous enthusiasm is a criticism of the work done before. I mean that perhaps there had not been enough opportunity for handwork or crafts, and so the children simply ate this up for that reason.



The modeled clay head is covered with five layers of paste and paper which when dry forms a mask or mold of papier-mache



The papier-mache head is painted and the mold becomes a personality. Hair of colored wool, raveled yarn or string is cut and attached



Bodies made of discarded silk stockings, stuffed with cotton or newspaper, are weighed with lead concealed on the feet and at the base of the spine

For invisibility, black thread is used for the seven strings repaired for manipulating the marionette. The strings are attached to cross-board "controls"

MAKING A MARIONETTE



To attach the head to the body, a hook on the neck is fitted into a loop of string glued securely inside the head



Clothes for the little figures are cut from scraps of material. Planning, cutting, and sewing of the small garments is done by the students



TE IS AN ADVENTURE FOR CHILDREN

THE CHILDREN'S CLASSES AT MUNSON - WILLIAMS - PROCTOR INSTITUTE, UTICA, N. Y.

• A visit to the Saturday morning marionette class is an adventure for a grown-up who has forgotten the appeal of these "little people" with their miniature personalities.

By LYDIA S. HUNTINGTON

Seated or standing at a long table with ample working space are boys and girls from 10 to 13 years of age, each busy with the construction of his individual marionette and for most of this class it is a first experience in this field. The character to be made is decided upon by each child as are the individual characteristics such as facial expression, coloring, hair and clothes.

Although the actual construction of each small figure is an individual matter, the making of marionettes is decidedly a social experience: each boy and girl is vitally interested in the character being modeled and clothed by his neighbor; all make comments on any point in question such as the suitability of red yarn hair as compared with black string; whether to let the "bald-headed professor" remain so or to fashion him a wig. Each new step in any little figure is a point of interest to the whole group.

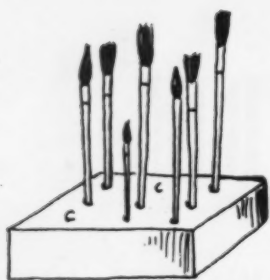
Dressing the marionettes brings about problems in design, color selection, pattern making and sewing.

After the marionettes are completed, strung, and can be manipulated with some ease, the play is considered. These figures are not cast in a play of adult choosing—the youngsters will write a play around their little characters. Here again the social value of the group is apparent as each student creates a role for his marionette bearing in mind that the play as a whole is the important thing.

The final rehearsal takes place before a critical audience of fellow students



poor brush!



happy brushes



WHAT YOUR BRUSH WILL DO

By REINO RANDALL
Art Department
Central Wash. College of Ed.
Ellensburg, Washington

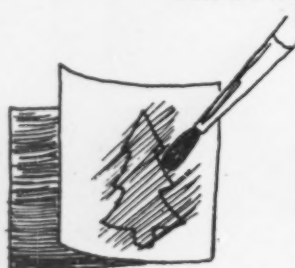
If you are one of those typical elementary school teachers met so frequently you need to spend some time "brushing up" on the use of your art brushes. Visiting several classrooms a few weeks ago revealed children attempting the nearly impossible task of painting a mural with standard camel's hair brushes. Thin lines and disjointed centers of interest naturally resulted, while with a moment's thought about proper use of brushes the whole job could have been greatly improved. Were you their teacher?



Such a teacher needs only throw timidity to the winds and use a few simple economical ideas. In painting a mural an ordinary, flat enamel brush of the wide variety provides the answer. Given this simple tool, the children, could paint in a solid background rapidly and then sketch in interest centers in connected relationship. Nothing to it, you say? Certainly. Why didn't you think of it before?

There are many other practical tips you might remember for classroom application. For instance—the stiff bristle brush is used for stippling, stenciling, dry-brush and other interesting techniques. Here again don't be afraid to experiment. See what the brush can do. Do not dip this brush in a jar of paint when trying the above techniques. Pour a little paint into a saucer or on a glass palette, touching the ends of the bristles into the thin layer of paint on the palette.

PAPER STENCIL



Dark against light. Stencil removed leaves this dry brush pattern when a small amount of paint is used on the brush.



Jabbing with the brush gives stippled effect which can be used on stencils also.



brushes

For stencil work the narrow varnish brush can be clipped with scissors and it will give you a good stiff brush which will serve well as a stencil brush.

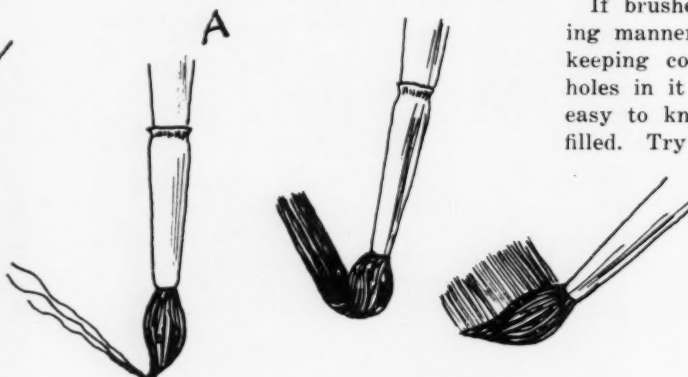
If the large primary brushes are not available purchase the ½ inch enamel brush and it will carry you thru until the "hard to get"



This is an ordinary flat enamel brush that can be purchased from any hardware or paint store. This is a brush that is seldom used in the school because most teachers have the idea that it should be used for enamel painting only. It is exceptionally effective for big broad lines or drawings where large wide strokes are necessary or large areas of color to be filled are desired. (Murals as above.) Try this brush also in different widths from a half inch on up to four or five inch brushes. If bold decorations of any kind are planned this brush would be very handy to get color on rapidly. In using the primary brush remember more or less water when used with water colors or tempera, will give variation in the tone of the colors. Don't forget the thickness of the line varies with the pressure applied. Light pressure, using the point of the brush as illustrated in A, will give a thin line. Heavy pressure will give a wide line.

Primary children should have very little instruction in the use of the brush, letting them develop their own technique in handling the brush. If the teacher suggests that they paint large and fill the page, etc., those are points that should be stressed rather than become involved in technique.

In the upper grades it may be necessary



to experiment with brush to show the children different possibilities in its use. Such experiments might be a day's art lesson. "What my brush will do."

Very few children have the opportunity of using any different type of brush except the one that has been accepted by the teacher or the school.

A few brushes of different variety should be provided for use during the art period to give the children an opportunity to experiment with something new and different. This same situation we find in other media such as crayon. Crayon is used by children in one way and in one size from year to year and they never experience anything new and different in technique like using the side of the crayon, etc.

Cleaning Brushes

When using brushes in any water-soluble paints, they can be washed in water. If the brushes become dirty over a period of time it is quite necessary to wash them with warm water and soap. The following paints are water soluble—tempera or poster paints, kalsomine, powder paints, pan or tube water colors.

Brushes used in oil paints, enamels, and varnish can be cleaned with turpentine or cleaning solvent. Washing with warm water and soap.

Shellac Brushes

Cleaned in alcohol then washed with soap and warm water.

Lacquer Brushes

Cleaned in lacquer thinner. No other solvent will cut lacquer.

More brushes are ruined from the lack of care than are ever worn out from use. It is absolutely essential to take good care of brushes to make them last. Children should be made conscious of this fact also. Always have a place to keep your brushes and have a method of counting them. This is also true of scissors and other equipment.

If brushes are cared for in the following manner you will have no difficulty of keeping count of them. The block with holes in it is the best method, then it is easy to know how many holes should be filled. Try this. One thing to be sure of is not to lay a brush with bristles down either in paint water or empty jar.

These are a few suggestions in the use and care of brushes, but there are many more that should interest you for further use.

Edwin Scheier, instructor in pottery at the University of New Hampshire, inspects one of the examples of his work now on exhibition at the University Library. The decorated plate at the right, which depicts St. George fighting the dragon, is also a product of Mr. Scheier's artistry.

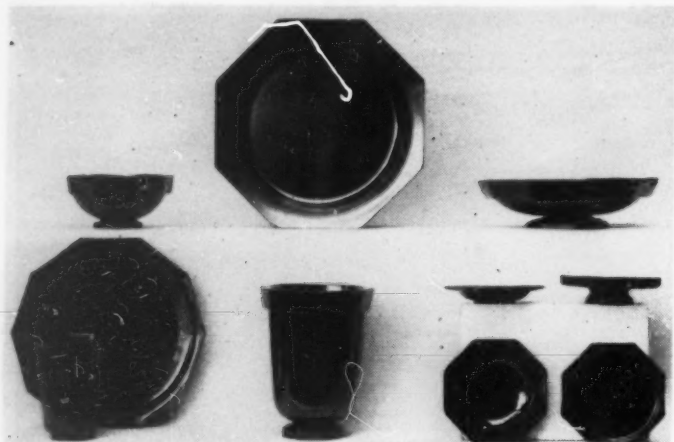
Mr. Scheier, who was recently honored by the purchase of some of his work for permanent exhibition at the Metropolitan Museum in New York, is only one of several contemporary potters whose work is displayed in the ceramics exhibition. Other pieces of pottery in the exhibit date back to the fourth century, B. C.



EDWIN SCHEIER • Potter

A contemporary potter inspects examples of ceramics dating back one thousand years. Edwin Scheier, instructor in pottery at the University of New Hampshire, holds in his hands a celadon dish of Indo-Chinese origin dating back to the 12th century and a tulip pot of Chrum Ware. The piece at the right dates back to the beginning of the Sung dynasty in the 10th century. The exhibits are typical of those now being shown in a ceramics exhibition at Hamilton Smith library at the University of New Hampshire.





Pottery by Paul Bonifas



PAUL BONIFAS • POTTER FROM SWITZERLAND

• There may have been several reasons why Paul Bonifas decided to come to America. A disastrous fire leveling his factory in Geneva in 1919 would have been enough as would the economic chaos of war times. If it was not due to these things it could have been the result of a spirit of adventure, a desire for new surroundings. Whatever it was, he is a "natural", as one says, for life here. He finds in this country a creative climate peculiarly suited to his temperament. He likes the energy, the practical approach to problems and the spirit of industrial life which he finds here.

It is not that the industrial approach takes precedence in his mind over what we sometimes call the "fine arts"; no one is more devoted to the beautiful for its own sake than he, but it is probable that he realizes a certain danger in making a wide separation between art and the practical world. Apparently, he thinks that the healthiest condition is one in which our traditional respect for excellence finds its expression in modern processes. In any case Bonifas appears to be possessed of a desire to bring the ancient craft of ceramic art into the American industrial life and make of it what might be called a going concern.

Bonifas is, therefore, interested in certain processes in so far as they aid in producing fine pottery and in making it accessible to a large number of people and it is not surprising that, in visiting his classroom at the University of Washington, one is likely to observe a good many kinds of activity going on with students interested in mold making, plaster work on the wheel and lathe, in addition to the usual types of hand building.

To give an adequate analysis of his own work would require advanced knowledge of the craft and critical insight, but one is impressed first of all by the inventiveness shown in the designing. There is a spirit of daring that is just short of extreme. One may be somewhat startled by the surprising forms and by an employment of accessories such as handles, bases and spouts which, if not radical, is certainly somewhat unexpected.

Of applied decoration there is little in his late work. He has at times done some rather large forms, including garden pieces.

A noticeable characteristic is the quality of line in the contours. Some careful observation is necessary to arrive at a full appreciation of this. It is most evident when his work is seen in comparison with the commonplace pottery. Take a sample of each and place the two on your eye level and observe them for grace and rhythm in the silhouettes. In his best work, to put it briefly, one finds a quality which is the exact opposite of dullness.

The colors are, on the whole, inclined to be restrained. The glazes are often mat, but not always so. One of his individual developments is a black half-mat glaze which has the effect of

By **WALTER F. ISAACS**
Director, School of Art
University of Wash.
Seattle, Wash.

allying itself with the body of the clay. Bonifas has devoted considerable attention to stone ware.

In his teaching, Bonifas emphasizes the importance of technical knowledge of the properties of clay and glazes and their inter-relationship. Advanced classes make a special study of the composition of materials.



ART EDUCATION

(Continued from page 13)

than placing emphasis on the improvement of instruction.

14. Elementary teachers often have training experiences which encourage them to use superficial tricks and short cuts. They need a deeper understanding of the nature of creative art and its relation to the educational growth of the child.

15. Art teachers, while well prepared in their special fields, sometimes are deficient in other fields of knowledge with which art is related in education. In some cases they emphasize technical performance at the expense of broader understanding and appreciation.

16. Most administrators are deficient in art in their backgrounds even by the standards of general education. This places them under a handicap in understanding and using art to the fullest advantage in their systems.

17. While there is general agreement on constructive emphasis which art programs should include actual practices are often at variance with the opinions expressed.

18. While most communities are conscious of their individuality and are free to develop educational programs appropriate for their own needs, there is little evidence that the character of a community exerts much influence on most of the educational programs. A surprising likeness is apparent from community to community.

The list of conclusions presented offers valuable information for evaluating and improving the services rendered by the Department of Art Education at the University of Minnesota through teacher-training, research, development of special services, and increased cooperation with other educational agencies in the state.

The most important generalization appears to be that attaining a rich art program is a more complex problem than the preparation and printing a course of study. More important is the discovery and coordination of the varied resources which are available in a unified program of cooperative effort.

RECOMMENDATIONS

In addition to improving the program in research and teacher-training through a reevaluation of present practices in the Department of Art Education the University, in line with its activities in agriculture and other fields of general importance, can take leadership in providing illustrations and assistance in the field of art. Summer school and correspondence courses are in common use. Some of the following would serve a need and would be entirely feasible:

1. Preparation and circulation of exhibitions
2. Sample units
3. Bibliographies
4. Bulletins and guides for teachers
5. Radio programs

ST. LOUIS PROJECT APPEALS TO ARTISTS

• More than 1000 architects, engineers, painters, sculptors and landscape architects from all parts of the country have indicated interest in the project of transforming 80 acres of downtown St. Louis into a national park and monument. More than 500 have formally enrolled as competitors to provide a design for the area, expected to become the principal metropolitan development of the National Park Service. George Howe, Philadelphia architect, is director of the competition for Jefferson National Expansion Memorial Association, a group of interested citizens, which provided private funds for the contest.

Howe's program for the competition, containing rules and specifications, proposes not only architectural monuments on the 42-block site, but a living memorial to Thomas Jefferson, museums, recreational facilities which may include floating restaurants and entertainment centers, an open-air theatre, reproduction of typical pioneer buildings, and development of access to the site by road, rail, river and air.

Super highway arteries leading into downtown St. Louis and the memorial site will be a part of the plans. Both helicopter and speedboat facilities for shuttling air transients between outlying airports and the St. Louis business area are proposed.

Generously illustrated with old prints of the teeming frontier community, the program released recently describes St. Louis as

the funnel of early westward migration, the place where was established the first civil government west of the Mississippi and the center of all routes of trade and adventure to remote regions of the West. "It was the seat of the advance guard of cultural, scientific and political thought," the program states.

The purpose of the memorial, as defined in the program, is not only to commemorate the past but to keep alive in the present and in the future "the daring and untrammelled spirit that inspired Thomas Jefferson and his aides to offer men of all nations new opportunities under democracy by consummating the Louisiana Purchase," the spirit that moved pioneers and heroes of thought and action to press westward "with a constructive energy and courage scarcely equalled in history," the spirit that "conceived and made possible the territorial integrity and national greatness of the United States of America."

G.I.'S SHUN WARTIME SUBJECTS

• Although veterans make up 52 per cent of the Cooper Union Art School student body, not one single painting, statue, or design in the School's annual summer exhibition has a wartime subject or theme. Of the 800-plus pieces included in the show, 80 per cent are by ex-G.I.'s.

The show included work from all courses, both day and evening: painting, drawing, sculpture, industrial design, city planning, textile design, architecture, landscape architecture, book illustration, calligraphy, advertising art, photography, fashion illustration, and creative design.

Problems in Architecture and City Planning attracted much attention at the preview for delegates to the American Federation of Arts Convention. Especially popular were the blueprints and renderings which reveal students' ideas of how Manhattan's East Side should look. The City of Rye has also been "re-made," after careful study of the problems of that Westchester community.

Landscapes by students who work at the School's summer class, conducted each year at Cooper Union's 1,000-acre camp in the Ramapo Mountains of New Jersey, are included in the exhibition.

Experiments with plastics in industrial design classes have produced lamps, toys, and even a modern phonograph. Demountable furniture for the transient householder, is shown in model form for people who would cut down their costs of shipping their belongings.

The Cooper Union is an endowed institution and all tuitions are free. Admission to both day and evening courses is by competitive examination. This year, one in 12 who took the examinations were admitted.

THE ARTIST A MARGINAL FIGURE

• From a talk at the open forum on art and economics of the national convention of the American Federation of Arts at New York recently some interesting facts concerning artists were disclosed.

Data obtained by sending questionnaires to 500 leading fine arts painters and sculptors, of whom 40 per cent replied, show that: In 1944, 200 of our country's most successful painters and sculptors averaged an annual income of \$4144, from all sources. From fine art, they got \$1154—less than \$100 a month.

For men the average income from art was \$1188, for women \$548. Sculptors as well as women took the rap, their average art income being but \$845 as compared with an average of \$1236 for painters.

In fact, almost half of the artists reporting—and these were, remember, arrived artists who have worked at their professions for twenty years or more—live on income from other fields than fine art.

From what, if not "art," do they make a living? Teaching contributes 44 per cent, and commercial art 32 per cent. Only two per cent report independent incomes.

By this evidence, the artist is a marginal figure in American economy. So grave is the economic state of art in America, indeed, that it recently brought about the important conference on "The Artist in Contemporary American Society," sponsored by the American Academy of Arts and Sciences and held in Boston on February 14 and 15 of this year.

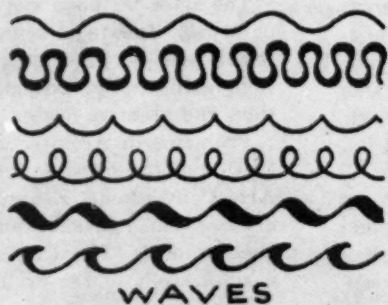
AN ART ACTIVITIES

BY ART EDUCATION
GRADUATES OF
WAYNE UNIVERSITY,
DETROIT.

Sixty different Art Education graduates have each contributed a page to this Almanac. Each page describes ideas, ways and means for carrying on a particular arts and crafts activity so clearly, we hope, that even the timid and the inexperienced will find its material useful. Each page varies in subject, layout and style because it reflects the individuality and skill of the particular person who made it. Yet, each page fits into the unified whole which is this Almanac.

Art abilities know no confines of race, creed, economic status or nationality. They appear anywhere at any time under any conditions. Art teachers and community leaders in the arts are always scarce. Locally, the demand has continuously exceeded the supply. Opportunities are always open which cannot be filled with the present supply of teachers trained in the arts and crafts.

DESIGNS · HOW TO MAKE THEM



WHEN MAKING A DESIGN USING SEVERAL OBJECTS, AS A BIRD AND FLOWERS, HAVE ONE OBJECT LARGER, OR MORE DOMINANT, THAN ALL THE REST.

USE THE SAME BASIC FORMS FOR ALL OBJECTS. FILL THE SPACES EVENLY.



THESE ARE BASIC FORMS WHICH CAN BE COMBINED TO MAKE DESIGNS OF ALL TYPES.

DO NOT USE TOO MANY FORMS IN ONE DESIGN.

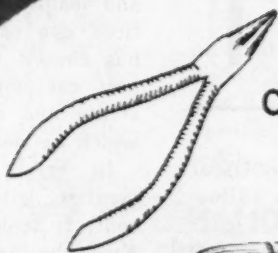
THREE OR FOUR ARE SUFFICIENT WHEN USED WITH VARIATIONS.

TRY TO GET VARIETY IN SIZE OF LINES.



E OBEL

COILED WIRE JEWELRY



CHAIN PLIERS...

#14 OR #16 GAUGE
WIRE... ALUMINUM,
COPPER, SILVER OR
BALING ...

CUT WIRE INTO
6 INCH STRIPS...

BEND STRIPS
IN HALF.....



TWIST SHARPLY
TO START COIL



USE CLEAR NAIL POLISH
ON COPPER WIRE TO
PREVENT TARNISH



TO MAKE A RING

YOU CAN ALSO
MAKE... RINGS,
NECKLACES, EARRING
BUCKLES & LAPEL PINS

TITLES OF PAGES INCLUDE:

HEADS AND HATS
NEWSPAPER CRAFTS
PAPER SCULPTURE DOLLS
PAPER PULP
CLAY
PLASTER MOLDS
SKETCH
WATERCOLOR PAINTING
FREEHAND PERSPECTIVE
LINOLEUM CARVING
EMBROIDERY
STITCHES
CIRCUS FUN
BIG GAME
PAPER WORK
CARDBOARD PUPPETS
WOOD CARVING
BLOCK PRINTING
TEXTILE DECORATION
PAINTING IN WATERCOLOR
AND OILS
SOAP AND WAX CARVING
PLASTER OF PARIS
BEAD JEWELRY
TABBY WEAVING
BIRCH CRAFT FURNITURE
MAKE MUSIC
FINGER WEAVING
MASK MAKING
SEED AND NUT CRAFT
BELT MAKING
PLACE CARDS
ASBESTOS
PAPER STRIPS
HAND PUPPETS
STUFFED TOYS
LETTERING
POSTERS
SILK SCREEN PRINTING
LEATHER HELPS
LEATHER DECORATION
TIN CAN CUTOUTS
MODEL MAKING
CHRISTMAS TREE OR-
NAMENTS
CHRISTMAS TREES
TREE ORNAMENTS
HAND DECORATED PAPER
STENCILS
HAND PUPPETS
MARIONETTES
WOOD TOYS
PORTFOLIOS
SCRAP BOOKS

THE DOING BOOKS by Jessie Todd and Ann Gale. 36 pages, 8½x11 inches. Price 40 cents each.

This series of books is composed of four books to be used by the children and a teacher's manual. The first book is for Grades 1 and 2. Book II is planned for Grades 3 and 4. Book III is to be used by Grades 5 and 6 and Book IV by Grades 7 and 8. The books are practical for they have been made by two teachers working daily with children in classrooms. They are inspirational. One feels a joyousness throughout the books. The books are dynamic. They are full of photographs of children working—reproductions of children's work and diagrams showing how certain problems were attacked. These books are the answer to many teacher's requests for definite help. They are the answer to superintendent's request for material to guide teachers in using big free materials. Many have said, "I can't wait to get my hands on clay." "They make me want to sketch." The books help the majority and inspire the talented.

DESIGN MOTIFS OF THE PENNSYLVANIA GERMANS by Italo L. DeFranco. A portfolio of 30 plates, 8½ x 11". Price \$1.25.

This excellent collection with a foreword by the author should be most valuable to designers, craftsmen and students—it offers not only a wealth of ready material but gives an insight into the ideals and love for the beautiful characteristics of those early settlers of Pennsylvania.

Valuable notes and various captions help in the understanding of the use to which these diversified motifs were put. It should help teachers and students in seeing the decorative art qualities of familiar forms in other locales.

CREATING JEWELRY for Fun and Profit by Andrew Dragunas. 146 pages, 8½ x 5½ inches. Illustrated. Price \$3.00.

Here is a complete introduction to the craft of handmade jewelry. Designed for the beginner and carrying through to advanced techniques, the book provides step-by-step instruction in jewelry design from the simple to the finely wrought.

It describes the processes of soldering, pickling, coloring, cutting and bending sheet metal, and modeling. Description of the craftsman's tools and the handling of them is supplemented with over fifty diagrams which illustrate graphically the methods outlined in the text.

This book will provide a foundation upon which an individual style may be established. And as demonstrated by the photographic plates, the products of the craft can make it both a gratifying personal skill and a profitable one.

NEW BOOKS ON THE ARTS FOR YOU

AN ALPHABET SOURCE BOOK by Oscar Ogg. 199 pages, 9½ x 12 inches. Illustrated. Price \$3.95.

This collection of hand lettered source alphabets representing all important styles of lettering is valuable for direct application to the immediate problems of the commercial artist or student as a specimen copybook. It is also a treasury of historical material on the HOW and WHY of the development of present-day appropriate letter forms which will aid the reader to create original beautiful lettering.

Both beginners and advanced workers in the field will welcome, in addition to sections of alphabets reproduced up to four inches in height, highly professional chapters on the use of pens, inks, crayons, pencils, and drawing papers of various types to assist in the achievement of special effects.

Illustrated sections show the relationship between letter styles, decorative initials, pictures, and typography are reflected in advertisements, book title pages, etc.

AMERICA'S PAUL REVERE by Esther Forbes. Illustrated by Lynd Ward. 46 pages, 9 x 11½ inches. Many colored illustrations. Price \$2.50.

Here is a book for children. It is an exciting one, for Paul Revere participated in two wars, besides carrying on many trades and bringing up a large family. It is a vivid one, written by an author whose knowledge of the man and his times is profound. And it is illustrated by an artist whose work is beautifully suited to the subject. Together, they have made a treasure for a child to own, a book that will introduce to him the beginnings of American history and a man whose contribution to his country will always be remembered.

THE PRACTICE OF ILLUSTRATION by Henry C. Pitz. 146 pages, 9 x 12 inches. 203 illustrations. Price \$7.50.

With refreshing enthusiasm and a firm conviction that has not faltered in his many years of professional practice this book drives straightaway into the midst of the universal problems that beset contemporary illustrators, covering thoroughly the branches of book, magazines and advertising illustration. Media, methods, composition, technique, how to prepare drawings for reproduction, the business side of illustration, constructive do's and pertinent don'ts—that in general is the scope of this attractive and informative volume.

The illustrations are numerous, varied, and beautifully reproduced. With the practiced eye of the connoisseur, the author has chosen works by one hundred of the best contemporary illustrators to demonstrate and clarify the many points with which he deals.

In brief, this vigorous and positive treatise, with its wealth of pictorial content, is bound to be universally popular. Even the layman will revel in its glimpses behind the scenes.

MONOGRAPH ON ARTIST MARIO CARREÑO PUBLISHED

Mario Carreño, one of Cuba's outstanding modern painters, is the subject of the first in a new series of monographs on contemporary artists of Latin America, just published by the Division of Intellectual Cooperation of the Pan American Union.

Brief but complete, this thirty page booklet is handsomely printed on coated paper, 15 x 23 cm., and contains seventeen reproductions which graphically portray the evolution of the artist's work from the beginnings of his career to the present.

The text by José Gómez Sicre, Art Specialist of the Division of Intellectual Cooperation, and the biographical outline of the painter appear both in English and in Spanish. In addition, lists of the exhibitions in which Carreño has participated and of the collections in which his works are to be seen are included, along with a detailed bibliography.

Mario Carreño, whose works have been widely shown both in America and Europe, is one of the Latin American artists most admired throughout the continent. His paintings are included in many important museum and private collections, especially in the United States, where he has been living since 1944.

With the publication of the series begun with this monograph on Carreño, the Division of Intellectual Cooperation proposes to make available to all as complete as possible a survey of the contemporary art of Latin America as exemplified in its most distinguished exponents. The price of each title in the series will be fifty cents. A monograph on Diego Rivera by Bertram D. Wolfe will appear shortly.

3 NEW IMPORTANT SOURCE BOOKS ON DESIGN

AN ALPHABET SOURCE BOOK

By OSCAR OGG

This collection of hand lettered source alphabets representing all important styles of lettering is valuable for direct application to the immediate problems of the commercial artist or student as a specimen copybook. It is also a treasury of historical material on the *how* and *why* of the development of present-day appropriate letter forms which will aid the reader to create original, beautiful, lettering.

Written by one of the country's great letterers, this book teaches lettering from the calligraphic, free-hand approach, ignoring the mechanical techniques of the ordinary commercial lettering book. This is probably the only valid method for students interested in poster work, sign painting or lettering as a hobby. For the students who are professionally interested in fine lettering, layout or typography, the free-hand approach has in recent years attained wide acceptance because it encourages a genuine understanding of letter forms and allows for maximum practice in spacing, proportion, layout and balance.

The text and 76 full page plates are clear and easily assimilated by the lobbyist. The text contains information on choice of pens, paper, methods for laying in, spacing, holding the pen, practice exercises, direction of strokes, etc. The plates reproduce letters up to four inches in height.

9 x 12. 199 pages. Durable, handsome library binding. **\$3.95**

HANDBOOK OF EARLY AMERICAN ADVERTISING ART

By CLARENCE P. HORNING

Here is something new for the amateur and professional designer—a collection of over 2000 examples of 18th and 19th century advertising designs and illustrations. The plates are arranged alphabetically according to subject matter, making it easy for the artist-designer to select the

figures he wants to trace or use as working models.

Including material that has for the most part been available only in scarce out-of-print books, this reference work will help solve in an authentic manner every aspect of layout, lettering and design of a period nature by presenting clear, working reproductions of specimens of early American trade cards, trade marks, letterheads, spot designs, borders and alphabets. The richness and variety in delineation will facilitate the simulation of old techniques and effects of early woodcuts, engravings and lithographs.

Specimens include: Agricultural Implements, Animals, Birds, Books, Buildings, Carriages, Coaches, Cherubs, Eagles, Fire Engines, Fish, Reptiles, Flies, Flags, Flowers, Furniture, Grapes, Hands, Horses, Indians, Lottery Figures, Maritime Em-

blems and Vignettes, Military Figures and Objects, Miscellaneous Small Cuts, Musical Instruments and Vignettes, Patriotic Motifs and Liberty Bells, Portraits, Printing Presses, Seals, Canal Boats, Sailing Vessels, Trees, Trains, Wagons and many others.

The introduction contains the necessary historical background for an understanding of the material in the plates. There are interesting sections on the Rise of Newspapers, Early Wood Engravings, The Influence of Bewick and the Contributions of Anderson, The Early Type Foundries, Distribution of Stock Cuts, Emergence of Patriotic Emblems, The Development of Typography, The Lithographic Poster, The Barnum Influence, etc.

9 x 12. 224 pages. 172 full page plates containing over 2000 early American advertising designs and illustrations. **\$6.50**

HANDBOOK OF DESIGNS AND DEVICES

By CLARENCE P. HORNING

In the latest, second revised edition of this famous book, one of America's foremost commercial artists and trademark designers has drawn and classified 1836 basic geometric designs and variations for quick, convenient, practical reference by workers in all fields of both applied and fine arts.

Representing the result of many years of patient, scholarly study by the author, along with much practical experience in using this material, the book provides large, clear reproductions of the most diverse and usable variations and combinations of such basic forms as:

The Circle (Crescent, sector, segment, ring, trefoil, quatrefoil). *The Line and Band* (wavy, zigzag, plaid, lattice). *The Triangle* (triangular variants, the arrowhead, chevron, triquetra, triskelion). *The Square* (the rectangle, checker combinations, rectangular interlacings, the diamond, rhombic variants). *The Cross and Its Many Variants*. *The Pentagon, Hexagon and Octagon* (six-pointed star, Solomon's Seal, the snow-crystal). *The Scroll* (spiral scroll, wave scroll, the curvilinear motif, the monad, triad, loop). *The Fret*. *The Shield*.

To achieve a successful presentation of the most valuable geometric forms in the common store of decorative design, the author has drawn upon ancient Egyptian, Grecian, Roman, Arabian and Japanese as well as upon the most successful of modern motifs.

This second revised edition contains new sections of notes explaining the historical backgrounds of the plates and their symbolism.

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6½ x 8¾. 240 pages. 204 full page plates containing 1836 separate examples. Originally published at \$6.00. Revised edition \$3.75.



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